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IN THE NEW YORK GALLERIES—NOVEMBER

The art season is now in full swing, and there is much of interest to attract visitors to the galleries.

The Roerich Museum, 310 Riverside Drive, will have a special exhibition of the *Paintings of Delacroix and Ramon de Zubiaurre*.

At The Metropolitan Museum of Art the following exhibitions will be continued through November;—*Loan Exhibition of Japanese Sword Furniture, Prints Selected Masterpieces, Prints by Winslow Homer, Japanese Peasant Art, French painted and embroidered silks of the eighteenth century. The Loan Exhibitions of Mexican Arts and Mexican Prints* will be shown until November 9. The *Havemeyer Temporary Exhibition* will be on view only until November 2. Beginning November 10 there will be an exhibition of *Peruvian Textiles* in Gallery H15.

Following the closing of the Corot and Daumier exhibition at The Museum of Modern Art, 730 Fifth Avenue, there will be an exhibition of the work of American painters to open the latter part of November.

The Daniel Gallery, 600 Madison Avenue, will show *Paintings by Kuniyoshi, Dickinson, Spencer, Knaths, and Soyer*.

Kennedy & Co., 785 Fifth Avenue, will show especially *English Colored Prints*.

The Montross Gallery, 785 Fifth Avenue, will have an exhibition from the 10th of November to the 29th, of *Paintings by Harold Weston*.

The Keppel Galleries, 16 East 57th Street, will exhibit *Etchings and Drawings by Kerr Eby* from November 4 to 29.

The Macbeth Galleries, 15 East 57th Street, announce for November "An Exhibit of American Paintings of Museum Importance."

The Babcock Galleries, 5 East 57th Street, will show *Water Colors by George Pearse Ennis*, from November 2 to 15.

The Dudensing Gallery, 5 East 57th Street, will have an *Exhibition of American Paintings* the first two weeks in November.

The Durand-Ruel Galleries, 16 East 57th Street, will show from the 1st of November until the 10th *Paintings by Mary Cassatt and Paintings by Berthe Morisot*. Then from November 15 to 30 they will show *Paintings by George W. Parker*.

Knoedler, 14 East 57th Street, will have a fine collection of *Etchings by Rembrandt* on exhibition through November.

The Milch Galleries, 108 West 57th Street, will exhibit for the first two weeks in November *Paintings by Lucille Douglass*, and for the last two weeks *Paintings by Lillian Genth*.

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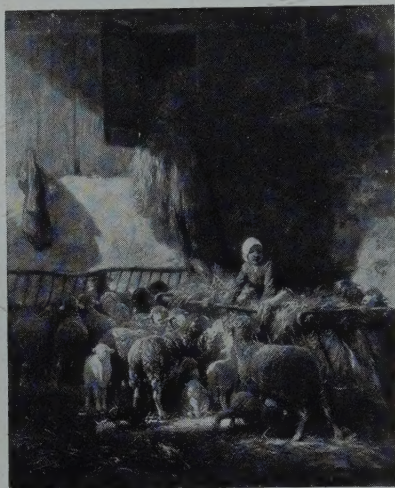


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The Reinhardt Galleries, 730 Fifth Avenue, will continue to show *Contemporary French Paintings* and early *Pascin drawings* until the middle of November. Then for two weeks they will exhibit the work of *Fougita*, a well known Japanese artist, who worked in Paris.

The Ferargil Gallery, 37 East 57th Street, will show *Albert Sterner's paintings* from the first of November to the 8th. Then from November 10 to 22 they will have an exhibition of *Arthur Davies' drawings*, from the 15th of November *Etchings by John Morley*, from the 17th to the end of the month *Etchings by Copley and Gabain*, and from the 24th to the end of the month *Water Colors by Madge Tennent*. They will also show *Sculpture by Alfeo Faggi* from the 1st to 8th, and *Tiles by Mrs. Percy Grainger* from the 10th to the 22nd.

The Art Center, 65 East 56th Street, will have the following exhibits—November 3 to 16 *Paintings by W. H. Travis, William H. Muir and E. Lansing Muir, Helen Craig and William Hiller*. From November 17 to December 6 there will be an exhibition of *Early American Glass* (the Buswell-Hammond collection) loaned by Mrs. William Greig Walker. From November 17 to 29 there will be *Paintings by Anna Neagoe and by Margaret Train Embree*; from the 18th to 29th they will again show some of the fine *Wood-Block Prints by Clare Leighton*. The work of the *New York Society of Craftsmen* and the *Mexican Craft-work* are semi-permanent exhibits here.

The Kraushaar Galleries, 680 Fifth Avenue, will show *Oil Paintings by Harriet Miller and Water Colors by Prendergast*.

The Gallery of P. Jackson Higgs, 11 East 54th Street, will show examples of the *Old English Masters*.

The Rehn Galleries, 683 Fifth Avenue, will show *American Paintings*.

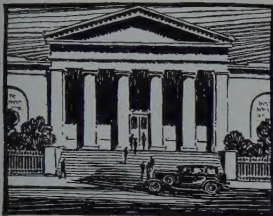
The Howard Young Gallery, 634 Fifth Avenue, will have an exhibition of "*Sporting*" *Paintings by A. J. Munnings*.

The Grand Central Galleries will have *The Annual Members' Prize Exhibition*.

The Brooklyn Museum will continue their *Exhibition of Sculpture by Contemporary Artists*, and on the 22nd of November they will open an exhibition of the *work of living Artists of Brooklyn and Long Island*.

The Down-town Gallery, 113 West 13th Street, will show *Sculpture by Reuben Nakian and Paintings by Julia Kelly*.

The Demotte Gallery, 25 East 79th Street, announces its second exhibition of *Modern Art*, featuring especially paintings by Chagall. This Gallery will as usual show fine examples of Gothic sculpture and other early art.



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THE AMERICAN MAGAZINE OF ART

NOVEMBER, 1930

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THE AMERICAN FEDERATION OF ARTS

Bulletin of Traveling Exhibitions

NOVEMBER, 1930

ARTHUR B. DAVIES MEMORIAL EXHIBITION. Kalamazoo, Mich.	November
COLLECTION FROM THE PHILIPS MEMORIAL GALLERY. Indianapolis, Ind.	November
PAINTINGS BY CONTEMPORARY CANADIAN ARTISTS. Madison, Wis.	November
ART OF THE SOUTHWEST. Baltimore, Md.	November
PAINTINGS FROM THE NATIONAL ACADEMY OF DESIGN. Iowa City, Ia.	November
PAINTINGS SELECTED FROM THE SUMMER EXHIBITION AT THE TOLEDO MUSEUM OF ART. Bozeman, Mont.	November
FLOWER AND STILL LIFE SUBJECTS. Emporia, Kan.	November
PAINTINGS FROM THE NATIONAL ARTS CLUB. Newport News, Va.	November
WORK BY MEMBERS OF THE NORTH SHORE ARTS ASSOCIATION. Galesburg, Ill.	Oct. 30-Nov. 13
Peoria, Ill.	Nov. 16-Dec. 10
LANDSCAPES, PORTRAITS AND MARINES. Pittsburgh, Pa.	November
ELIHU VEDDER MEMORIAL EXHIBITION. Lawrence, Kan.	November
ROYAL SOCIETY OF BRITISH ARTISTS. Milwaukee, Wis.	November
1930 WATER COLOR ROTARY. Jacksonville, Ill.	November
INDIAN ART. Amherst, Mass.	November
ORIGINAL WORKS BY WELL KNOWN AMERICAN ILLUSTRATORS. Daven- port, Ia.	November
WOOD BLOCK PRINTS IN COLOR. Richmond, Ind.	November
JAPANESE PRINTS (GROUP A). Easton, Pa.	November
JAPANESE PRINTS (GROUP B). Kalispell, Mont.	November
GRAPHIC PROCESSES ILLUSTRATED. McKinney, Tex.	November 15-30
WOOD BLOCK PRINTS BY GUSTAVE BAUMANN. Memphis, Tenn.	November
REPRODUCTIONS OF WORK BY LEADING FRENCH, GERMAN AND DUTCH MODERNISTS. Bloomington, Ill.	November
FRENCH PEASANT COSTUMES. Harrisburg, Pa.	November
CHENEY SILKS. Toledo, O.	November
HUNGARIAN ART. St. Louis, Mo.	November
INTERNATIONAL EXHIBITION OF METAL WORK AND TEXTILES. Boston, Mass.	Oct. 15-Nov. 10
MEXICAN ART. New York, New York (Metropolitan Museum of Art)	Oct. 13-Nov. 10
Boston, Mass.	Nov. 25-Dec. 16

(Other engagements pending)



PORTRAIT OF MADAME PICASSO

BY
PABLO PICASSO

AWARDED FIRST PRIZE (\$1,500)
TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH

THE AMERICAN MAGAZINE OF ART

VOLUME XXI

NOVEMBER, 1930

NUMBER 11



PANEL; STEEL, REPOUSSÉ. "BOY AND RAM." DESIGNED BY C. A. LLEWELLYN ROBERTS; EXECUTED BY THE BIRMINGHAM GUILD, LTD., LONDON, ENGLAND

THE THIRD INTERNATIONAL EXHIBITION OF INDUSTRIAL ART*

BY CHARLES R. RICHARDS

Formerly Director Industrial Art, General Education Board

THE metal work assembled for the third international exhibition of applied art consists of a number of materials and techniques: silver, pewter, inlaid and patined brass and copper, iron, aluminum, lead, bronze, zinc, and a few examples of enamelling.

Aesthetically, these specimens are of quite distinct categories. Contemporary design is to be found in all of them, but naturally in very different forms. Much of the European silver has responded to the

modern feeling in a notable manner, and in so doing has made a valuable contribution to contemporary design. Perhaps no branch of applied art suffers more from the exactions of quantity production, or rather from the manufacturer's attitude toward quantity production, than the general run of commercial silver produced by stamps and dies. The expense of steel-cut dies for details like handles, spouts, and ornamental borders is such as to afford a continual temptation to their repeated use in the production

*This article was written as an Introduction to the catalogue.

of new pieces for which they may not be wholly suitable. This places a severe penalty on the creation of unique designs and results in much repetition of stereotyped motives.

Furthermore, no branch of applied art has so thoroughly failed to grasp the aesthetic qualities becoming to the machine product as commercial silver. One does not object to the multiplication of objects such as silver forks and spoons devoid of ornament but designed with a sensitive feeling for proportion, outline, and function. It is only when modelled ornament is added, and profusely added, to these machine repetitions that the eye revolts. But it is precisely this reproduction of chased and repoussé ornament, particularly in hollow ware, that has been the distinctive characteristic of American commercial silver, and to a large extent also of European quantity production.

In contrast to this sad misuse of the machine, the European craftsman has for the last thirty years been creating new and fresh forms in silver. Among these craftsmen are artists who have caught the real spirit of modernism. While we may not admire equally all the work of a Puiforcat or a Sandoz, it must be admitted that these men are moved by an aesthetic philosophy close to the spirit of the times which insists on results obtained by rigorous attention to functional requirements and simple, straightforward use of materials.

This emphasis upon functional design and suppression of ornament is reflected today in all the countries of western continental Europe, but in varying degree, according to the temper of the different peoples.

As is natural these tendencies were first evidenced in the creations of the artist craftsman, and it is to him we owe the major achievements in modern silver design. In the last few years, however, distinct recognition of the special qualities appropriate for design for the machine in distinction from the practice of merely imitating designs for handwork has appeared in several European countries, notably in Germany, Sweden, and even in conservative England. It is not always easy for us on this side of the water to do full justice to some of these products because of their rigid geometric simplicity and lack of the element we are prone to call "interest."

One sometimes feels that the principle of functional design has been so studiously followed that all considerations of agreeable contours, interest of surface, and elegance of effect are ruthlessly set aside with results that are often harsh and uncompromising. In other words, we seem to be in danger of the distressing results of art by formula. This may be true, but one must realize that we are in a state of transition and flux in the matter of contemporary design, and that it behooves us to judge these experiments leniently with the thought that they represent a sound and sane initial approach to the problem of design for the machine and constitute a basis that will in time, we may well hope, rescue us from the endless repetition of forms and ornament based on outworn traditions of hand craftsmanship.

It is the Germans who have carried this idea farthest. With characteristic zeal, they are concentrating upon the effort to produce "type forms" in which both the limitations and capabilities of the machine are recognized and which can be produced with the greatest speed and economy.

Sweden, also, with her wealth of iron and steel production and desire to increase the artistic quality of her manufactures for the world market, is naturally devoting serious thought to this problem.

It is interesting to find attention being given to this same subject in England. A most illuminating evidence of present world tendencies in design would be presented could we show, alongside of the simple tea set of the Elkington Company, some examples exhibited by this same firm in the Crystal Palace exhibition of 1851.

Much more than this, however, should be said about the English silver, for this exhibition has been favored by most exceptional generosity on the part of individuals and organizations who have loaned the notable pieces in the collection. The Worshipful Company of Goldsmiths (founded in the twelfth century) has loaned from its Present-day Collection of Silverwork a number of pieces which show that foremost English craftsmen are expressing the modern idiom with marked felicity, albeit in a fashion thoroughly consistent with the national tradition. Among the pieces loaned by this ancient company is a replica especially made for this exhibition of a plate by Eric Gill,



CIGARETTE BOX, SILVER; DESIGNED BY GEORGE KRUGER GRAY, EXECUTED BY GARRARD AND CO., LONDON. LENT BY THE WORSHIPFUL COMPANY OF GOLDSMITHS OF LONDON



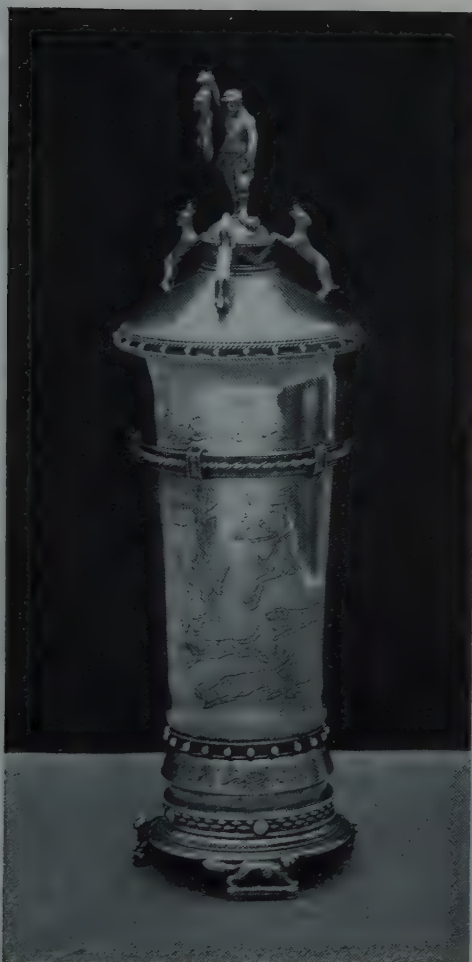
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SILVER HUNTING CUP: DESIGNED BY CHARLES THOMAS,
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one of the most admired of contemporary English sculptors, in which fine spatial composition joins with characteristic strength and economy of line to make an effect of great dignity. The rose-water salver designed and made by Harold Stabler, as a presentation to Sir Arthur Balfour in recognition of his services as chairman of the Committee on Industry and Trade, is another example of the fine silver being produced in England today. The Federation is extremely fortunate in being able to show this original through the courtesy of Sir Arthur.

One of the most noteworthy facts revealed by the English material is the growing practice of important firms, such as the Gold-

smiths and Silversmiths Company, Ltd., of engaging artists of the rank of Eric Gill, Harold Stabler, and George Hart, to furnish designs both for hand and machine production.

Happily, we need not be entirely without satisfaction at our own progress, for within the last year prominent American silversmiths have brought out several designs in flat silver that are highly successful from the point of view of fine outline and very simple but charming surface treatment, designs altogether suitable for repetition. Another point of congratulation lies in the fact that our silversmiths have, in the last year or two, very generally substituted



FLATWARE. GROUP OF THREE, DESIGNED AND EXECUTED BY JEAN PUIFORCAT; TABLE KNIFE, (STEEL BLADE—IVORY HANDLE), TART KNIFE (STEEL BLADE—WOOD HANDLE WITH IVORY) AND TABLE KNIFE (STEEL BLADE—EBONY HANDLE) DESIGNED AND EXECUTED BY GEISS, EXHIBITED BY AUCLAIR AND WILSON; GROUP OF THREE DESIGNED AND EXECUTED BY LAPPARRA, FRANCE

the fine, sinuous outline of the French knife blade for the commonplace English form which has been our tradition. One might go farther and point out that this advance in flat tableware is not limited to the silversmiths, but is reflected very notably in table knives and forks of stainless steel manufactured by firms which have not previously entered this aristocratic field.

Foreign firms and individuals have indeed contributed most generously to the silver exhibit of the Federation. Unfortunately, this cannot be said to the same extent of our own countrymen. Outside of flatware, our prominent establishments are very poorly represented. This lack of professional cooperation on the part of many of our foremost producers has marked these international exhibitions of industrial art from the first. It is to be hoped that the generous example of foreign craftsmen and manufacturers may have its influence in future undertakings.

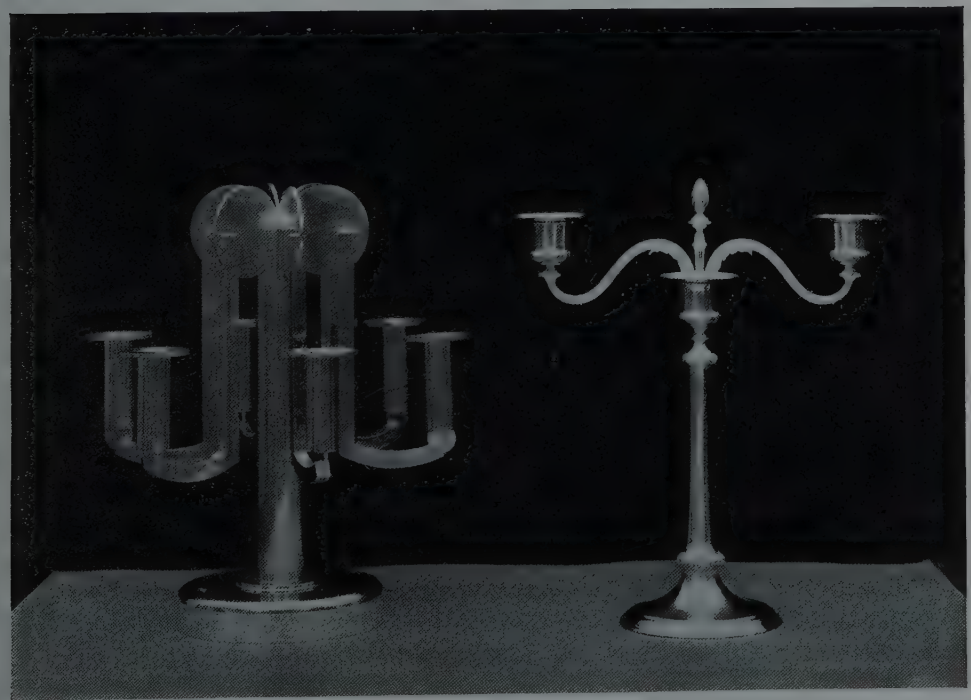
In this country decorative brass and copper have been used chiefly as material for

trivial commodities and as the favorite vehicles for enthusiastic novices. In France, however, the work of certain artist craftsmen in these metals has reached a high artistic level. This is particularly true of the inlaid, encrusted, and patined work of Jean Dunand of Paris and Claudius Linossier of Lyons. Their creations have been more or less articles of luxury, but of late the general effect of these productions has been simulated by the use of etching and electro-deposition resulting in pleasing and inexpensive bowls and vase shapes for lamps.

The woven cotton textiles in this collection manifest many of the same qualities evident in contemporary design in other fabric materials. Many of the foreign contributions show the progress that has been made in European countries toward designing expressly for machine production. The most notable characteristic of these is the large and varied surface effects often achieved by the introduction of chenille or artificial silk.



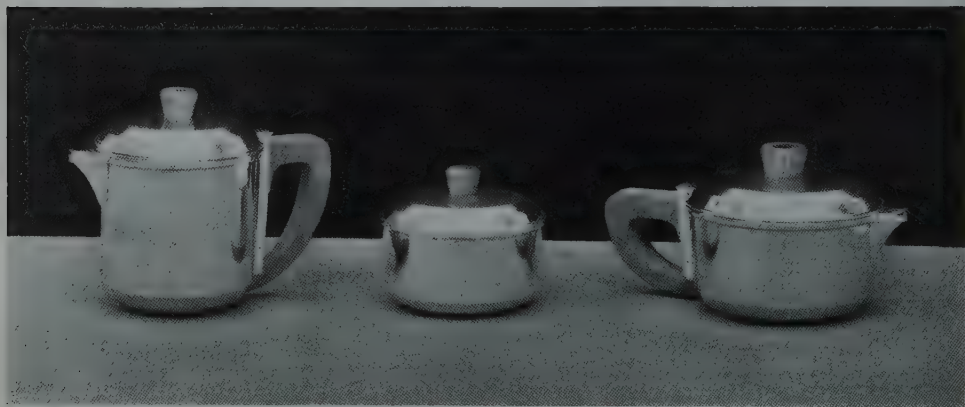
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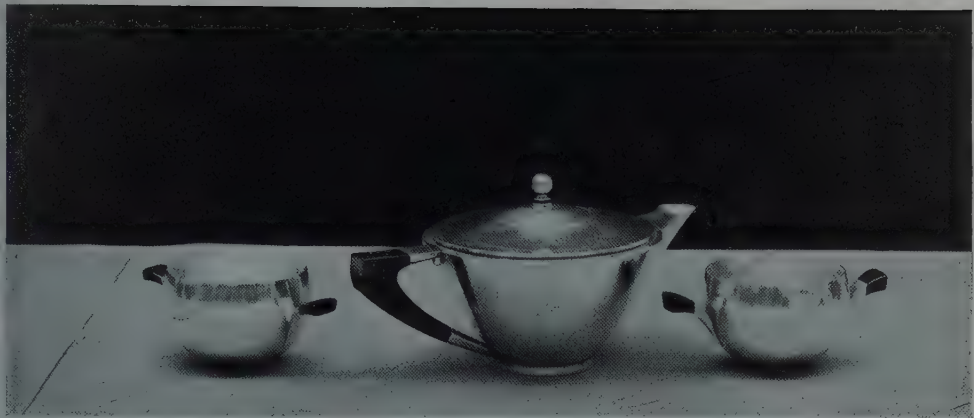
MILK JUG, COVERED DISH, TEAPOT; PEWTER. DESIGNED BY E. SADOLIN, EXECUTED BY HENNING WOLFHAGEN, COPENHAGEN, DENMARK



TEA AND COFFEE SET; SILVER, HANDLES OF SYCAMORE WOOD. DESIGNED AND EXECUTED BY JEAN PUIFORCAT, FRANCE



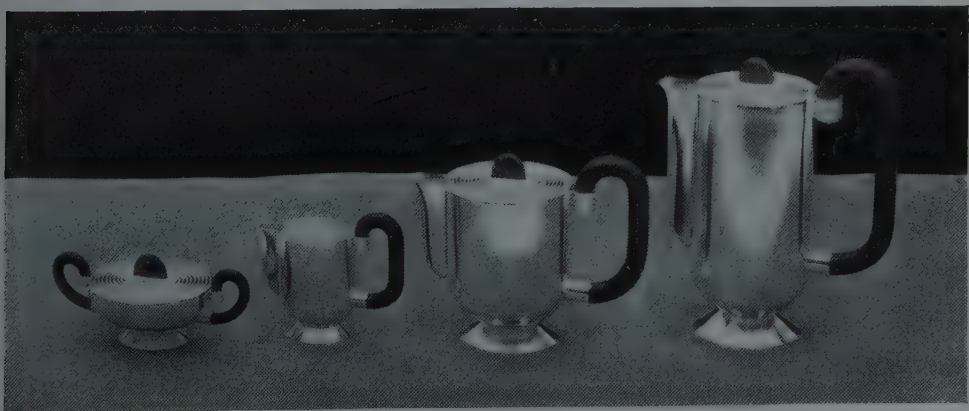
TEA AND COFFEE SET; SILVER WITH EBONY HANDLES; MACHINE-MADE. DESIGNED BY FRAÜLEIN STRAUSS, EXECUTED BY P. BRUCKMANN UND SÖHNE A. G., HEILBRONN, GERMANY



TEA SET; SILVER, EBONY HANDLES. DESIGNED BY JOHAN ROHDE, EXECUTED BY GEORG JENSEN, HANDMADE SILVER, DENMARK



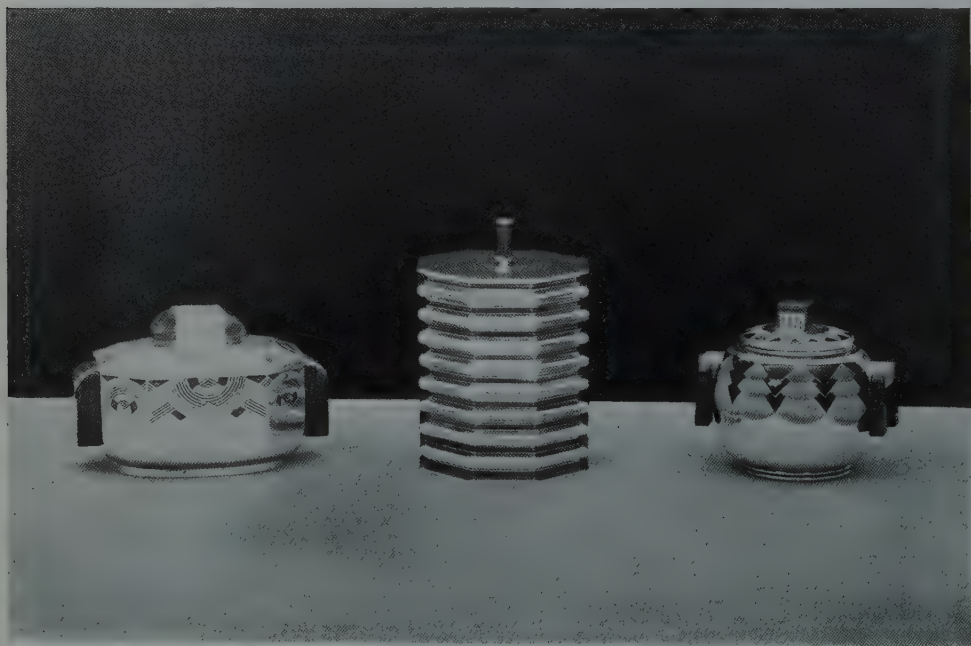
TEA SET; ELECTROPLATE, MACHINE-MADE. DESIGNED BY J. B. WALKER, EXECUTED BY ELKINGTON AND CO., LTD., ENGLAND



TEA AND COFFEE SET; SILVER WITH EBONY HANDLES. DESIGNED AND EXECUTED BY M. BURCH, SWITZERLAND



COVERED CUP, DESIGNED BY E. FLEMING, EXECUTED BY ATELJE BORGILA, SWEDEN; LENT BY H. M. THE KING OF SWEDEN. BONBON DISH; SILVER, DESIGNED AND EXECUTED BY W. BALTENSPERGER, ZURICH, SWITZERLAND. FLOWER VASE, SILVER, DESIGNED BY H. F. GROSS, EXECUTED BY PETER HERTZ, DENMARK



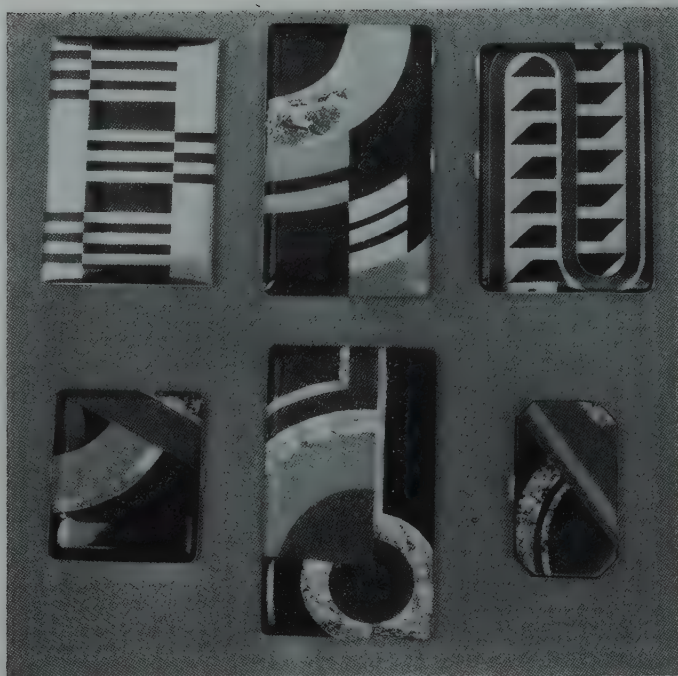
FRUIT BOWL; SILVER. DESIGNED BY H. F. GROSS, EXECUTED BY PETER HERTZ, DENMARK. TOBACCO BOX; SILVER, DESIGNED BY KAY FISKEER, EXECUTED BY A. MICHELSEN, DENMARK. SUGAR BOWL; SILVER. DESIGNED AND EXECUTED BY LAPPARRA, FRANCE



TROPHY CUP; SILVER. DESIGNED BY J. DITTRICH, EXECUTED BY SANDRIK; CZECHOSLOVAKIA. AEROPLANE
TROPHY, DESIGNED BY KAY FISKE, EXECUTED BY A. MICHELSEN, DENMARK. TROPHY CUP, SILVER.
DESIGNED AND EXECUTED BY W. BALTENSPERGER, SWITZERLAND



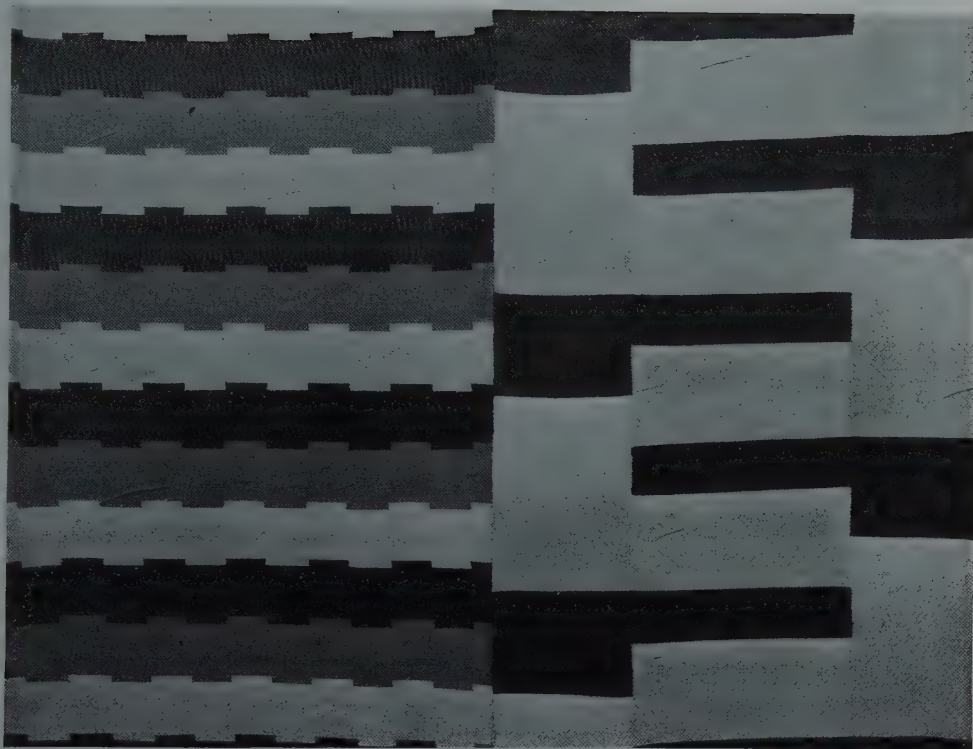
CREAM JUG, SILVER. DESIGNED BY WOLTER GAHN, EXECUTED BY KARL WOJTECH, SWEDEN. TEA CADDY, DESIGNED
BY E. FLEMING, EXECUTED BY ATELJE BORGILA, SWEDEN. BONBON DISH, SILVER. DESIGNED AND EXECUTED BY
M. BURCH. SWITZERLAND



CIGARETTE AND VANITY BOXES. DESIGNED AND EXECUTED BY GERARD-SANDOZ AND PAUL BRANDT, RESPECTIVELY. FRANCE



CIGARETTE BOX AND FRUIT BOWL; COPPER, ENAMEL FINISH. DESIGNED AND EXECUTED BY CLAUDIUS LINOSSIER, EXHIBED BY MAISON ROUARD, PARIS



UPHOLSTERY FABRICS. DESIGNED BY MARIANNE STIERNSTEDT, EXECUTED BY ELISABETH GLANTZBERG, SWEDEN

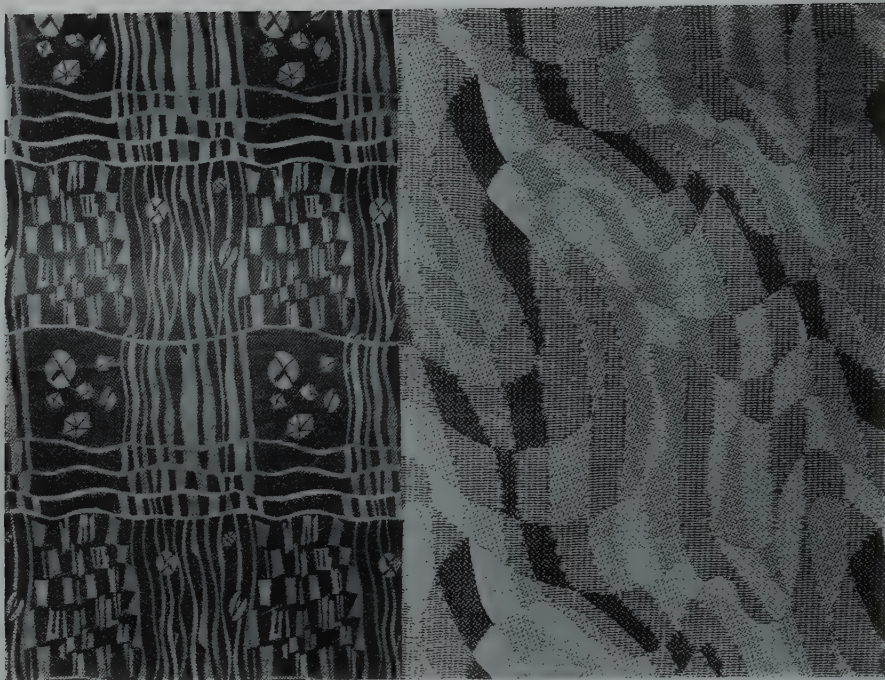
The German textiles make an excellent showing. They often show a sparkle of color produced by an intermixture of bright mercerized threads on a basis of neutral grays and browns. Much of the German material is made on hand looms, but in establishments organized on a factory basis, for in this way it is sometimes possible to produce textiles in Germany as profitably as by the use of power driven looms. Hand weaving has contributed much to the education of the German textile industry. It has brought about the practice of creating designs during the weaving process rather than drawing and coloring the pattern on paper and later transferring it to the loom. The close connection between industrial art schools and the trade in Germany is also largely responsible for the excellent designs to be found in her factory productions.

Sweden, with her traditions of hand weaving, might well be expected to make a valuable contribution to a textile exhibition.

Her designers have lately been turning from the old motives to new ones in keeping with the modern trend. Flax and wool are more generally used in Sweden than cotton, but a number of finely designed pieces in cotton are in this collection. Mrs. Elsa Gullberg has done noteworthy work in producing bright, warm colored, simple patterns for upholstery and decorative textiles.

In the English textile industry some of the large manufacturers are calling upon outstanding artists to design their products with results that are gratifyingly evident in the exhibit. Pleasing large, broad surface effects and interesting patterns abound in the English collection. Here again the admixture of artificial silk is used plentifully to produce novel and beautiful textures.

The Czechoslovakian textiles are noteworthy rather for the fine adaptation of their designs to machine production than for the novelty of their motives. Strong colors predominate, as one might expect,



COTTON: (LEFT). CRETONNE DESIGNED BY DJE-BOURGEOIS; EXECUTED BY METZ & CO., HOLLAND.
(RIGHT). DESIGNED BY HENRIETTA REISS, EXECUTED BY ROCKLEDGE MILLS, U. S. A.



DRAPERY FABRIC: (LEFT). DESIGNED AND EXECUTED BY STATE SCHOOL INSTITUTE, USTI, CZECHOSLOVAKIA.
COTTON: (RIGHT). HAND-LOOM WOVEN "VILLAGE WEAVE"; DESIGNED BY GREGORY BROWN, EXECUTED BY
W. FOXTON, LTD., LONDON, ENGLAND



COTTON: (1) HAND-WOVEN AND PRINTED; TULIPS. DESIGNED BY MORTON SUNDOUR STUDIO, EXECUTED BY MORTON SUNDOUR FABRICS, LTD., U. S. A. (2) PRINTED CRETONNE. DESIGNED BY MÄRTA GAHN, EXECUTED BY BORAS WÄFVERI, SWEDEN. (3) CRETONNE: MACHINE WOVEN AND PRINTED. DESIGNED BY ROBERT BLOCK FOR "ATELIER ATHELIA" (OF PARIS) EXECUTED BY GROS-ROMAIN, FRANCE

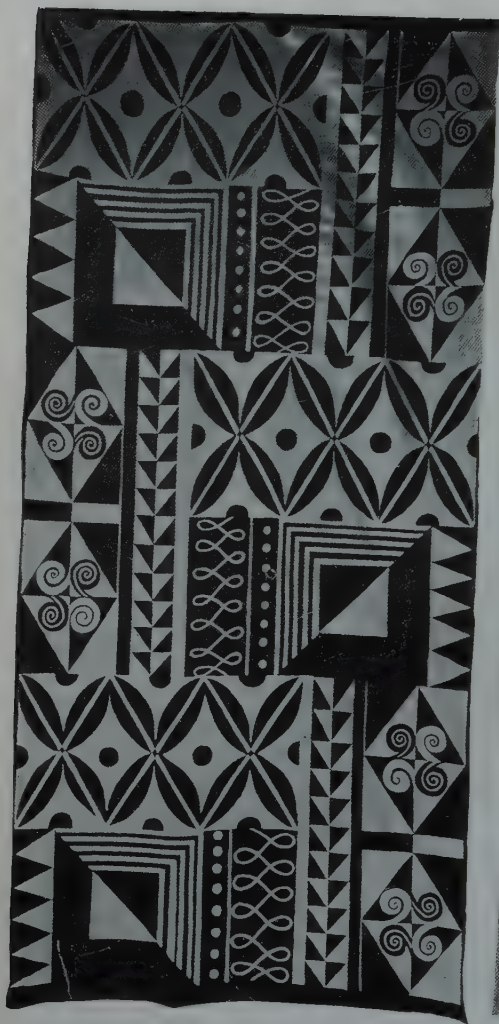
and stripes and abstract patterns skilfully arranged show some very interesting effects. The excellent quality of these Czechoslovakian textiles is in large part the result of a very close relation between the country's trade schools and industry. The pupils in the textile schools design directly for the machines, and many of these designs are executed and marketed by the manufacturers.

France achieves her great textile reputation in materials other than cotton, but the exhibition is particularly fortunate in being able to show a number of examples of the conspicuously fine production of Madame Héléne Henry.

To this field of woven design in the contemporary manner our own manufacturers have only begun to contribute, although we have of late years imported large quantities of spirited weaves from abroad. The selection of cotton textiles included in this third international exhibition of applied art was made in the hope that the display of foreign

textiles might be of service to American designers.

In the field of printed fabrics, the W. & J. Sloane Company are the sponsors of a highly significant experiment in the way of promoting cooperation between designer and manufacturer. This firm commissioned a designer, Miss Ruth Reeves, to design and produce a series of ten block prints on cotton weaves of varied textures, from aeroplane cloth to towelling, for use as curtains and decorative fabrics in a ten-room house. Miss Reeves was given an entirely free hand in the project, and in the process of working out her designs she had the benefit of the cooperation of the Cotton Textile Institute and a number of industrial firms. Some of the fabrics are shown in this collection. They are thoroughly contemporary in design and bear the unmistakable stamp of the artist's personality throughout. It is to be hoped that this experiment may lead other large commercial firms to lend their support to creative undertakings by artists of proved ability.



TWO TEXTILES DESIGNED AND EXECUTED BY MARION V. DORN OF LONDON.
 (1) ROMAN SATIN, COTTON WITH SMALL ADMIXTURE OF SILK; ORIGINAL IN
 KING'S COLLEGE, CAMBRIDGE. (2) COTTON DESIGN, "STAG-HUNT"; PRINTED
 BY HAND IN SCARLET ON UNBLEACHED COTTON



WALL FABRIC. DESIGNED AND EXECUTED BY ELSA GULLBERG, SWEDEN. HANDWOVEN COTTON WITH SLIGHT ADMIXTURE OF LINEN; WOVEN DESIGN "CIRCUS" OF SCARLET AND LIGHT GREY



PERCALE: MACHINE-WOVEN. DESIGN "FIREWORKS." DESIGNED BY JEAN LURCAT, EXECUTED BY PIERRE CHAREAU, FRANCE



COTTON: DESIGN "SPORTS." DESIGNED BY ANN SILER, EXECUTED BY THE ORINOKA MILLS, NEW YORK, U. S. A.



COTTON: DESIGN "THE COVERED WAGON."
DESIGNED BY DOROTHY BIRD TROUT, EX-
ECUTED BY H. B. LEHMAN-CONNOR COM-
PANY, INC., U. S. A.

A RECONSTRUCTOR OF OLD MASTERPIECES

BY MARY LOGAN BERENSON

ALL paintings are bound to perish. The paintings of the Renaissance are already more than half disintegrated. In another few centuries they will probably be entirely unrecognizable as originals.

Must we submit supinely to this? Is there no remedy? In one sense there is none. The paintings must obey the laws of nature and perish off the face of the earth. But it would now seem that there is a possibility of re-creating them in their entirety before they have gone beyond recall, and thus preserving them for future centuries when the originals will have perished.

This unhopd for possibility came to us as a great surprise. It must be twelve years ago when my husband and I were first urged by Russo-Florentine acquaintances to go and see the copies of the old Italian pictures made by a Russian painter, Nicholas Lochoff. The mere thought of going out of our way to look at copies, when we could see the originals, seemed absurd; and, since all our many years of experience had made us feel that no copies of old pictures were worth looking at anyhow, the thought of trying yet once again was boring and repellent. Nevertheless, our friends gave us no peace. Although their assertion that "Lochoff's copies are very different from all other copies" did not, alas, carry much weight with us, their representations of the artist's almost desperate struggle to earn a living found an entrance into my heart. Quite secretly our Librarian, Miss Mariano, and I stole off to visit Mr. Lochoff's studio, expecting nothing in the way of aesthetic pleasure, but thinking that perhaps we might be able, in some fashion, to help a struggling artist.

One glance round his studio was enough to show us that his copies were indeed "very different" from all other copies. They were almost unbelievably accurate reconstructions of the pictures! The miracle we had ceased to hope for had finally happened. Such faithful, such scrupulous re-creation by one man of the genius-born achievements of other artists had, to our knowledge—which is not slight—never before happened, in Europe at least. Down to the minutest

speck of dirt that in the course of centuries had adhered to the picture, everything was there. It is not possible to express our state of amazement and delight.

Mr. Lochoff was anxious to explain his method to us, but we were so eager to bring my husband, Bernard Berenson, to see the miracle that we did not wait, that time, but afterwards, in many subsequent visits, when we were all together, we came to understand something of his aims and methods.

We did, however, learn that he had come to Italy in 1911 on a commission to make a series of copies of the Old Masters for the Moscow Museum of Fine Arts. Wisely realizing that it was too late for them to buy many pictures of first importance, and impossible to acquire frescoes, and yet wishing their cultivated public not to be wholly shut off from the world's masterpieces, and having to hand—by a miracle!—a young Russian with an unprecedented genius for reproducing these masterpieces, the directors of that Institute had given him a sufficiently well paid commission to come to Italy and make copies for them. Before 1917 he had sent there eight of his copies, the Benozzo Gozzoli fresco, another copy of which is in the Fogg Museum at Harvard, the Annunciation of Fra Angelico, the Farinata degli Uberti by Castagno (both of these frescoes), the "Pallas" of Botticelli, and the Brera *Pieta* of Giovanni Bellini, as well as his Uffizi "Allegory," the Raphael Julius II of the Pitti, and the "St. George" from the S. Giorgio degli Schiavoni series in Venice. The Museum had accepted his scheme of exhibiting these and the fifty or so more copies of outstanding masterpieces illustrating phases of classic Italian art that he hoped to send back, in "period" halls, so that, even in that distant land, some idea could be gained of what it all meant. We found in his studio, still destined, as he then hoped, for Moscow, a copy of Carpaccio's "Reception of the English Ambassador at Venice," the "Venus" of Botticelli and one of Ghirlandajo's frescoes in the choir of Santa Maria Novella at Florence, besides some smaller pictures, such as the Rembrandt "Old Man" in the Uffizi,



1. PORTRAITS OF THE DUKE AND DUCHESS OF URBINO PIERO DELLA FRANCESCA
UFFIZI, FLORENCE



2. COPY BY NICHOLAS LOCHOFF OF ABOVE
OWNED BY THE PORTLAND ART MUSEUM, PORTLAND, OREGON



3. ANNUNCIATION AND SAINTS

UFFIZI, FLORENCE

SIMONE MARTINI

the "Duke of Norfolk" and the "Concert" by Titian, and the portraits of the Duke and Duchess of Urbino by Piero della Francesca (photos 1 and 2).^{*} These were all *schmutzgetreu*, as the Germans say, but he had also a still intact copy of Botticelli's "Madonna of the Pomegranate"—of which I will speak later. Of course the Russian payment stopped when the great disaster overwhelmed his country, and the artist, furthermore, lost all his own personal fortune. He had nothing left but his genius, his enthusiasm, and a long deferred hope. He had to make headway against the settled and so far nearly invincible prejudices which people of taste feel when the word "copy" is mentioned, and he had to find the money, if he was to use his unique talent, to pay the heavy preliminary expenses of his work, the erecting of the scaffolding, the valuable lapis-lazuli and other prime colors, the gilding, and the costly preparation of the fresco ground, etc., etc.

A few minute's examination of this

painter's work sufficed to convince my husband, as it had convinced us, that these were no ordinary "copies" such as we had detested and mistrusted all our lives, but the closest things imaginable to the creations of the original artists. And we had not had many talks with Mr. Lochoff before we all realized that he was no mere "temperamental" artist, gaining his effects by the happy accident of genius. Genius he has, but it is reinforced and consolidated by an unprecedented *knowledge* of every detail of his work, and by the application to it of a powerful, educated and ingenious intellect.

Technique is a bog in which I always lose my way. I shall not attempt therefore to say anything about *how* the artist obtains his results, but *what* he does I can describe. He studies carefully all the remains of the original color in a picture or fresco he intends to reproduce, and as his knowledge of the composition of pigments and of the effect of glazes and varnishes upon them, of the

^{*}In reproducing these copies with the originals, allowance must be made for differences of lighting and printing. But they will be found to bear the most minute examination by magnifying glasses.



4. NICHOLAS LOCHOFF'S COPY OF SIMONE MARTINI'S "ANNUNCIATION AND SAINTS"
CATHOLIC CHURCH, BERNARDSVILLE, NEW JERSEY

changes time brings about, of the mixture of dirt and decay they suffer from is detailed and scientific, he is able to form a very accurate idea of how the picture looked when it was first painted. He turns with his own hand all the small ivory instruments needed for stamping the lovely patterns of the gold so lavishly used in ancient sacred pictures on the haloes, the borders of the garments, on the golden backgrounds. He takes note also, in the case of frescoes, of the indications of each day's work, and plots out his own surfaces to correspond, for *il buon-fresco* must be painted swiftly on the damp surface, and admits no retouches. He has, however, improved on the surface walls used by the great masters of the past, for he has invented a process of hardening the ground, once he has frescoed it, so that it resists even the blows of a hammer, and has found a way to strengthen the surface of oil paintings so that they will last indefinitely.

After he has painted his picture or his fresco in the colors it originally had, he (unwillingly, but in the interests of a true copy) sets to work to stain and ruin it as time and man have ruined his original. Thus

the "Venus" of Botticelli, which he took eighteen months to paint in all its original freshness, took nearly six months to reduce to the condition in which it now is. But, encouraged by a number of students, he is now beginning to leave off the crudest and most disfiguring stains and touches which disfigure the originals, and in one or two cases, he has left his copy intact, in its first brilliancy of color. When my husband came back with us, he was, like ourselves, overcome with amazement and delight at finding Mr. Lochoff's copy of the Botticelli *tondo* the "Madonna of the Pomegranate" still undamaged, glowing in colors such as are only preserved in the illuminations of the time, when they have been safeguarded by being shut between the leaves of manuscripts. To a taste formed on the "Old Masters" as they are generally seen, dim, dirty, repainted and varnished over not once but many times, the color of this copy comes as a shock, but we had already become aware of the quality of ancient color in miniature illuminations, in a few early frescoes like those at Anagni, preserved by a miracle, or the fragments of Cavallini's great fresco in Santa Cecilia at



5. PROCESSION OF MAGI (*Fresco*)

BENOZZO GOZZOLI

MEDICI CHAPEL, FLORENCE

Rome, and in the decorations of the roofed part of Egyptian Temples and the Tombs of Egypt, and this copy was an indescribable delight to us. We begged him not to touch it, and this was the beginning of a series of copies he has since been painting, re-creating the originals but not defacing them.

On that first visit it was the "Venus" of Botticelli that excited our special admiration and interest, as he turned the big canvas this way and that and we were able to see it in every possible light; in the front light, which caused the gold of the hair, the gold touching of the leaves and stems of the trees, the glints of gold in the landscape, to flash out as if touched by the sun itself. I think we could have found a purchaser for this picture, but at that time the artist was still living in the hope of sending his pictures to

Moscow and felt that he would rather starve than lose the chance of giving his original patrons the work that had cost him so much time and trouble that he did not feel he could do it again. He also showed us a very interesting fragment, which certainly went to prove, if proof were needed, that the color of old paintings as we see them today bears only a faint resemblance to what they originally were, for he had copied a portion of the decorative border of fruit and leaves which Tintoretto had painted on his great canvas of the Crucifixion in the Scuola di S. Rocco at Venice. The canvas was too large for the space, so the border was turned under; and this preserved it from varnishing, from dust, from retouching. The glow of color was remarkable, not to speak of the large, free brushwork, which thus seen appeared



6. NICHOLAS LOCHOFF'S COPY OF FRESCO BY BENOZZO GOZZOLI

OWNED BY THE FOGG ART MUSEUM, CAMBRIDGE, MASS.



7. ST. MARTIN AND THE BEGGAR (*Fresco*)

SIMONE MARTINI

SHOWING RAVAGES OF TIME. ST. MARTIN'S CHAPEL, S. FRANCESCO, ASSISI

absolutely of our own time. Then Mr. Lochoff put before the painting a yellowed and smoked glass—the equivalent of dirt and varnish—and his copy fell back into sombreness. Since then he has made a copy of one of the kneeling angels in Giotto's great altarpiece in the Uffizi, as radiant and pure and brilliant in color as an early illuminated manuscript, following the few dispersed fragments of color which still actually exist in the original. In front of this, too, he placed a smoky glass, and at once the radiant angel sank back into the dully colored though still grandly constructed figure familiar to us in the altarpiece.

The "Duke and Duchess of Urbino" (photos 1 and 2) he designed for Moscow has since been sold to the Art Museum of Portland, Oregon, but he made a copy of it, with Moscow in view. The Titian "Concert" has been acquired by that exquisite lover of beauty, Mr. Denman Ross, of Cambridge, Mass.; the recopied "Duke of Norfolk" by Sir Eric Phipps, now British Ambassador at Vienna; the recopied Uffizi Rembrandt by Mr. James Brady of Bernardsville, New Jersey, who has since acquired for the Catholic Church of that town, Mr. Lochoff's first copy of the Simone Martini Annunciation of the Uffizi (photos 3 and 4). And

since we first knew him, and especially since his hopes of Russia have waned, other copies of his have gone to America. A large section of the great fresco of the "Procession of the Magi" by Benozzo Gozzoli (his second copy) (photos 5 and 6) in the Medici chapel at Florence, now adorns the lecture hall of the Fogg Museum of Harvard; a Madonna by Andrea del Sarto was bought by Mr. Brady; the lovely Bellini Triptych of the Frari, copied for St. Mark's School (the artist has made a second copy which is in his studio); and the sublime "Resurrection" of Piero della Francesca at Borgo Sansepolcro has been presented by Miss Frick to the Pittsburgh Museum. For Miss Frick of New York he is now copying the Piero Lorenzetti fresco of the "Madonna and two Saints" in S. Francesco at Assisi.

All this might look as if the artist were well and remuneratively employed, but when you consider that these sales cover twelve years of a life whose necessary professional expenses are very great, and if you understand the nature of the man to whom money means only opportunity for continuing to work, and who asks but the minimum more than the work has actually cost him, it is evident that, from the pecuniary point of view, it represents a mere and distressingly uncertain livelihood.

And yet I do not think that this plays much part in the plans and ambitions that the artist cherishes. His passion is all concentrated upon preserving a representative record of great masterpieces that are rapidly disappearing. This, first of all, and then if time and health permitted, he would like to make copies of a few great oil paintings—a Paul Veronese, another Tintoretto (he has in his studio a wonderful copy of this artist's "Doge Cornaro"), a Greco, a Velasquez. This would round off his general scheme and would provide him a welcome change from his fresco work and the technique of the later masters. If he could receive a roving commission, he would first of all revive for us the full, gorgeously colored life of the poor ghost that is fast fading from the wall of the Palazzo Pubblico at Siena—Simone Martini's incomparable "*Maesta*." He would copy one of Benozzo Gozzoli's frescoes at Pisa, going so quickly to further ruin—perhaps the lovely one of the "Grape Harvest"; he would try to rescue from the

ravages of time and the heavy hand of the restorer one of Mantegna's heroic groups at Montana, and some idyllic or solemn invention of Giotto's in the Arena Chapel at Padua, such as the "Raising of Lazarus" or the "Mourning over Christ's Dead Body"; and his Assisi "St. Francis preaching to the Birds" (a sad ruin). He would preserve for us, fresh and glowing, one of Signorelli's great scenes of the Last Judgment in the Orvieto Cathedral, and bring back to life in its original vitality one of Melozzo's inspired Angels in the Vatican, and would give us one of the compositions of Pinturicchio in the Borgia apartments and one of the spirited scenes painted by Cossa at the Schifanoia near Ferrara. He would also revive the faded colors of Perugino's fresco in Florence, the "Crucifixion and Saints" the figures in which serve as an excuse for one of this master's most idyllic landscapes, and he would endeavor to vivify one of the ruined but still fascinating frescoes of Paolo Ucello in the cloister of S. M. Novella. As a change from fresco, he would like to copy Bellini's solemn and infinitely, pathetic *Pietà* in the Brera, and recopy Carpaccio's "St. George" at Venice.

He longs, also, to undertake no less arduous tasks than copying Leonardo's unfinished "Adoration of the Magi" in the Uffizi (now sunk away under unsuitable varnishings), and to recreate what Botticelli's "*Primavera*" must have been before its pure color was disfigured by dirt and varnish and its surface riddled with wormholes.

A vast (but yet I hope feasible) programme for one painter, especially for one no longer young, and perhaps not much longer capable of working, as he now does from early daylight all through the day, and still going on by electric light putting in details of design and ornament which are not dependent on color. Thus working we recently saw him in the chapel of S. Martino at Assisi, copying, not for an order but for love and passionate interest, the beautiful "Dream of S. Martino" by Simone Martini, a fresco dimmed and hard to see, high up on the chapel wall. This copy, nearly finished when we saw it, seen from the body of the church shines with gold and glows with almost the radiance of the finest Byzantine enamels. Thus the whole chapel, now so faint and ghost-like, must have looked in



8. CHRIST AND TWO MONKS (*Fresco*)

FRA ANGELICO

CLOISTER OF SAN MARCO, FLORENCE

Simone's lifetime.* We had the privilege of climbing up to his platform and comparing his copy, inch by inch, with the original—we could trace no difference in line and mass!—and being shown the scanty remnants of color which pointed to the way the fresco must have looked, and the pure gold which Martini used, not as ornament but as an integral part of his color scheme.

And all the time the artist, as is his habit, poured forth a torrent of illuminating observation and comment—for he knows and loves the masterpieces he copies as no one else on earth can know them—till we felt mere babes in experience and insight compared to him!

We left him, feeling very sad to think that such unique gifts are still almost unrecognized, that present-day civilization, which pours out money so lavishly to dig up ancient shards of pottery on the banks of the Euphrates, in India, at the headwaters of the

Yenesei or in the valleys nestling in the heart of Kanchenjunga—remains which, even if left untouched till after our artist's death, would suffer no damage from the delay—should fail to utilize the genius of the one man who can preserve a record of what the early masters of the world's most wonderful epoch of painting left us in their frescoes, already dimmed and partly ruined and day by day disappearing.

He showed us his copy from over a doorway in the cloister of St. Mark's of Fra Angelico's "Christ and two Saints" (photos 8 and 9), and when later we found the original fresco, taken from the wall and sent to the Uffizi atelier to be "restored" and saw how it was cracked and broken with a full third of the paint peeling off—for its life was already drawing to an end when Mr. Lochoff began to copy it—we realized that already, without the support and assistance he ought to have, he had begun his great

*I reproduce another fresco (Photo 7) from the same Chapel to show the state of ruin into which these works have fallen—and this one is by no means the most ruined of the Series!



9. NICHOLAS LOCHOFF'S COPY OF FRA ANGELICO'S FRESCO IN CLOISTER OF SAN MARCO

work of preserving what time is rapidly destroying. I reproduce the original as it was when he began to copy it. Since then the ruin has gone much further. We rejoiced to find him, some years later, again copying in that same cloister, and again *for himself*, Fra Angelico's infinitely touching and grand "Crucifixion." When he was copying the two versions of "Adam and Eve," Masaccio's and Masolino's in the Branacci chapel, we climbed his scaffolding and were permitted to see these frescoes in all the splendor of their original color. These copies he duly reduced to their actual almost squalid state, and did nearly the same to his copy of the figure of the male donor in Masaccio's S. M. Novella "Trinity," in spite of its sad condition still one of the most forcibly characterized portraits ever painted.

Any one of these copies would have great value, educational as well as aesthetic, in one of our museums, for whatever America may be able to acquire in the way of panel pictures—and her record in this respect is a very noble one—she can never hope to be

able to show characteristic specimens of Italy's even more important achievements in fresco.

I am indeed hoping that this description of Mr. Lochoff's work may lead someone with means, or a group of people, to take a practical interest in him before it is too late. He welcomes interested visitors to his studio (Nicholas Lochoff, 8, via degli Artisti, Florence, Telef. 25310) and gladly explains his aims, his hopes and his methods to all who care to listen. Probably an exhibition of his work, if it could be arranged, would have an extraordinary success, especially among lovers of art whose memories of the originals are recent and vivid.

As he still cherishes the hope of the Moscow scheme being resurrected, he wants to keep intact the collection of works he has painted, or will paint for that museum. But he would gladly recopy almost any one of these, or copy any other work that comes within his scheme, for another museum or even a private collection. His ideal would be to send his complete collection to some

American museum whose newly built rooms are waiting to be filled—a slow process, especially nowadays. He would let them on a three or six-year lease, stipulating only that the costs of transport should not fall on him, that they should be protected from damages like other museum possessions, and that he should receive for his loan 3 per cent yearly on the value of his copies. Such an exhibition would have, he feels, the same cultural value as the one originally planned for Russia—only on another soil! They would enable students to see and study at leisure those masterpieces which represent the summits of Italian genius and which illustrate the meaning of creative power as well as the styles of the different masters and the vision of the epochs in which they worked. In the Fra Angelico "Crucifixion" the beholder could appreciate the purity of atmosphere which an Italian Master could convey; and in the Piero della Francesca frescoes and portraits the light and air and the impression of static power. In the frescoes of Castagno and Melozzo and Cossa

dynamic force and movement; in Mantegna all the sculptural qualities of art would appear; in Botticelli and Simone Martini strength and that lyric feeling which in the visual arts delicate and sinuous line alone can convey. The austerity and pathos of mediaeval religious feeling would be felt in the frescoes of the Lorenzetti, and the change from the Byzantine tradition to modern art would appear clearly in his copies of Giotto. No modern museum could hope to illustrate all this by original masterpieces. A modern collection is very haphazard, depending upon what comes—with lessening frequency!—into the market, and upon the taste of the director and the temper of the trustees.

The Lochoff scheme is *the only way* in which the student remaining in America can hope to learn to follow the grand sweep of Italian creative artistic genius.

All that Mr. Lochoff asks for himself is that he should find sufficient support to continue his great service to the cause of ancient art.



BALLET ESPAGNOL

OWNED BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON, D. C.
(See note page 661)

MANET



PORTRAIT OF MADAME PICASSO

BY
PABLO PICASSO

ALSO INCLUDED IN
TWENTY-NINTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH
(See frontispiece)



BILLY MOORE

WAYMAN ADAMS

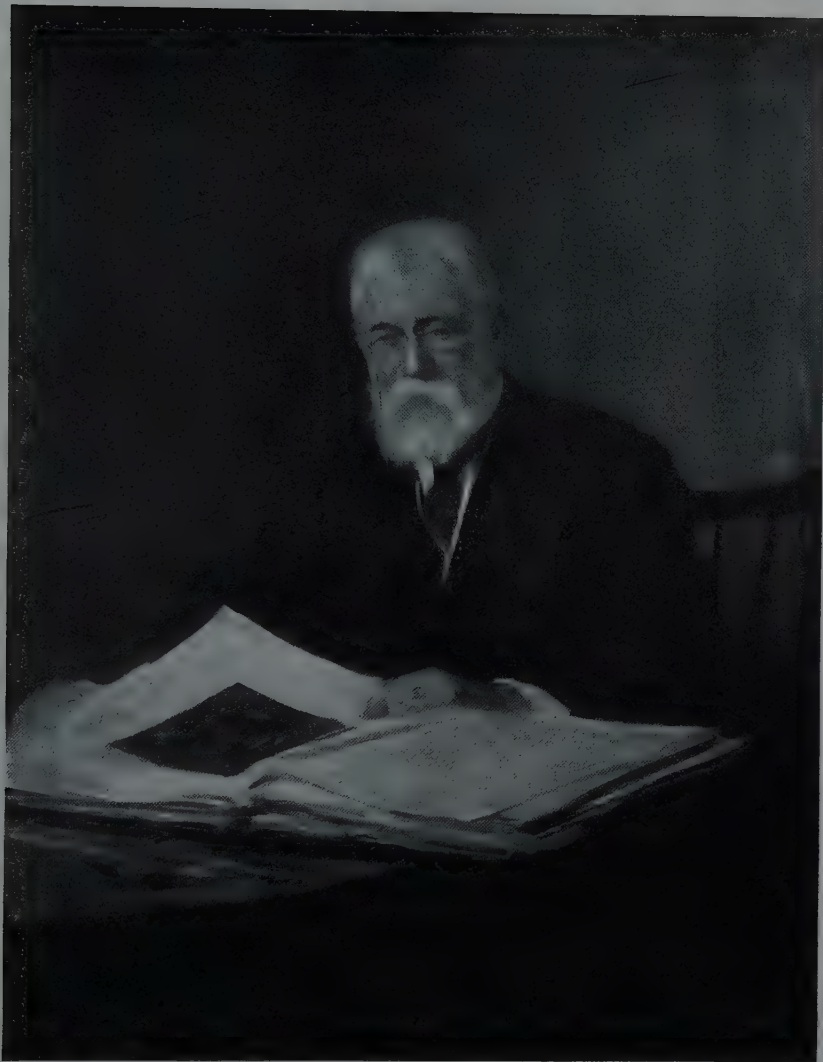
WAYMAN ADAMS—PORTRAIT PAINTER

BY ROSE HENDERSON

ANY worth-while painter dislikes the idea of having his work too much explained. Naturally enough, he feels that it should speak for itself, and with reasonableness he resents too much interference on the part of well-intentioned but often blundering mediators who undertake to "interpret" his message. But occasionally an artist's work is so full of the truth of life that his public enjoys talking about it, as one invariably likes to talk over the books and plays and other things one greatly admires with one's friends.

More it seems to me than any other contemporary portrait painter, Wayman Adams has this direct and stimulating appeal. A gallery full of his pictures stirs one with a sense of the humor, the pathos, the infinite variety of human nature. His versatility

and interpretative power amazes one, and at the same time his penetrating perception of and fidelity to the essence of a personality serve to fix his paintings definitely in the observer's mind. "The Conspiracy," for instance, once seen is never forgotten. The three men—Joseph Pennell and his two friends, Charles Burns and John McClure Hamilton—have been presented in such unmistakably individual attitudes; the angles of their hats, the set of their heads and shoulders, the lines of their coats and the general atmosphere of group contact are so essentially right that the painting leaves its indelible impression. It is as vital and spontaneous as a snap-shot and at the same time has a satisfying, even an arresting completeness. This and others of Mr. Adams' most successful achievements speak directly and



HON. ROBERT UNDERWOOD JOHNSON

WAYMAN ADAMS

engagingly, without benefit of art criticism.

But having this dramatic and popular appeal, he possesses also those fundamental qualities of good craftsmanship which attract the critic and the connoisseur. When a collection of Mr. Adams' portraits was shown at the Fifty-Sixth Street Galleries in New York recently, a writer for the *Herald-Tribune* observed that "it would be hard to overestimate their merit. He has two modes," this writer went on, "one, very free, almost casual, as illustrated by the diverting

portrait-picture, 'The Conspiracy.' The other, more deliberate, more finished, in which appear the bulk of these works. It is the mode of a highly competent and thoughtful painter, careful of form, modelling a head with true grasp upon its structure, and into the bargain, delicately, sensitively. There is, above all, a convincing vitality about everything Mr. Adams does." The one-man show was greeted with similar enthusiasm from other critics.

Among Mr. Adams' best known works are



IRVING R. WILES

WAYMAN ADAMS

the various portraits of the late Joseph Pennell—a vigorous portrayal of the etcher working over his plates, the serene but vital study of Mr. and Mrs. Pennell at the window of their Brooklyn home, a bust of Mr. Pennell, done with that dashing alertness which marks Mr. Adams' work at its height. One feels that, without ever having seen this pungently interesting figure of the modern art world, an observer might gain a quite adequate realization of the Pennell personality by a study of Mr. Adams' portraits.

The same thing is true of the portraits of Booth Tarkington, especially of the full-length figure painted a few years ago. Here, one feels, is the identical benign, self-contained philosopher of the Tarkington novels. Something of the humorous poise, the Hoosier tang. And at the same time it is an impressive and dignified gentleman, a very human and decorative figure which has its universal appeal as a sincere and excellent piece of craftsmanship.

As may be imagined from his portraits,



GLENN HENSHAW

WAYMAN ADAMS

Mr. Adams works with great rapidity, seeking to catch those elusive and fleeting moments of spiritual reality when a sitter reveals himself in the expressions, the movements, the postures that set him eternally apart from his fellows and also that may make him an exciting person to paint. A glance through the artist's portfolio reveals a veritable gallery of distinguished men and women—writers, painters, editors, financiers, judges, army officers, college professors, statesmen, diplomats, and a goodly assort-

ment of dogs and children. Mr. Adams delights to paint dogs, and he can place a small, frowsy canine beside one of his sitters and paint it in such a way as to emphasize the character of the owner. He also enjoys painting children and often puts a dog and a child together effectively. The fact that he works so rapidly is an advantage when it comes to painting youngsters, who seldom are patient models. He paints mothers and children appealingly, without ever sentimentalizing over them. He paints two or



AGNES REPPLIER

BY

WAYMAN ADAMS



BOOTH TARKINGTON

BY

WAYMAN ADAMS

more people together with a sensitive feeling for pictorial pattern and a facility for reflecting the particular rapport of a group that seems at times positively uncanny.

On the long list of notables presented by Mr. Adams are John MacFadden, Robert Underwood Johnson, Edward G. Kennedy, Agnes Repplier, Oliver Sayler, Colonel E. M. House, Prince Antoine Bibesco, Leopold Auer, George S. Monroe, Irving Wiles, Carrie Chapman Catt, Hamlin Garland. One of his earliest portraits was of James Whitcomb Riley, a commission given him by Booth Tarkington, Mr. Riley's friend and neighbor. Mr. Adams is a native of Indiana and set up his first studio in Indianapolis.

While most of his portraits have been produced in the United States, the artist has also painted in Spain, Italy, Mexico and other foreign countries, presenting diverse and vital types. He has no particular preference for race or nationality or for any special class, high or low. Any sort of human being attracts him who "has something"—the distinctive, positive individuality, the force, the charm or the character which makes a paintable subject. A Mexican "bum" has appealed to him as a graphic example of a certain mental and physical laxity, and the slovenly, obese figure strikes the observer as the very epitome of indolent carnality in a land of *manaña* where vagrant men and women grow old sitting untidily in the sun. But Mr. Adams is not partial to Mexican bums. New York may provide him with similar types, as may any other part of the world. One feels in his attitude a very cosmopolitan interest and tolerance, a sympathy which is never mawkish and which is capable of the detachment necessary for a comprehending approach to a vast number and variety of the human species. He is not dependent upon the unusual or romantically picturesque. Instead he reveals the familiar and unspectacular with a dash and comprehension which makes them fascinating. Friends of a college president whom Mr. Adams painted say that the portrait looks more like the college president than he does himself.

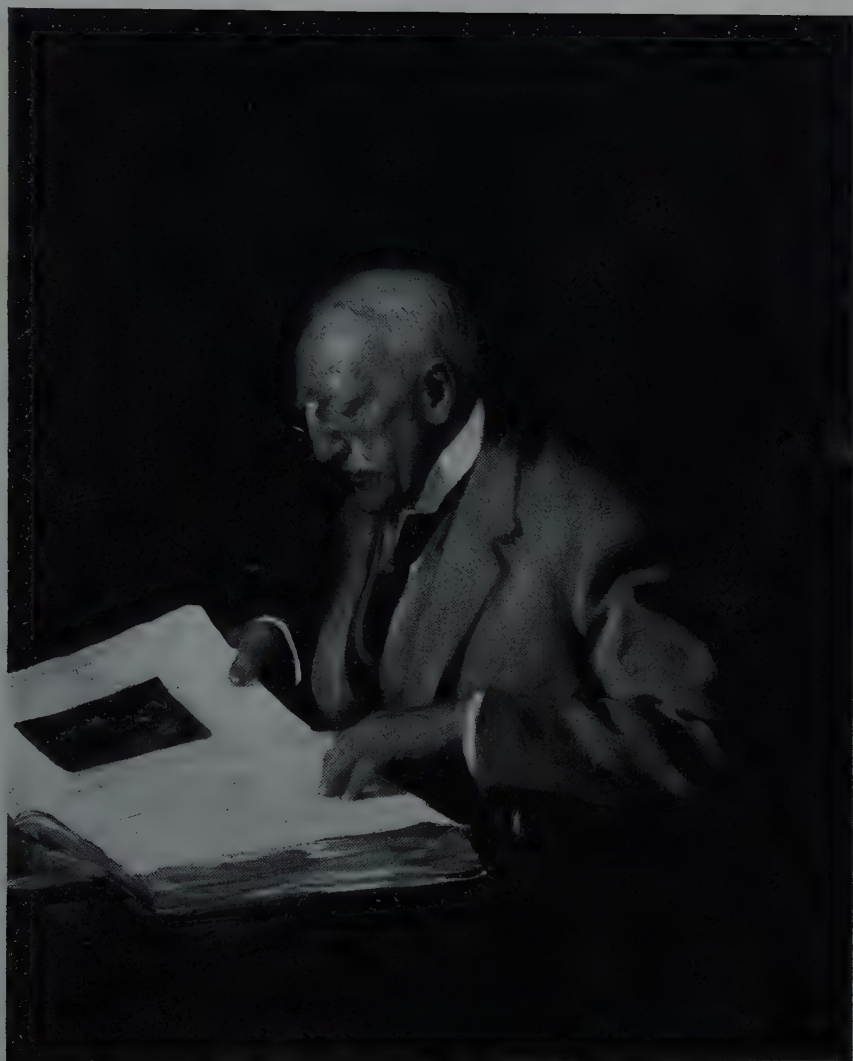
The beautiful and interesting portrait of Mrs. Will Clayton is done with admirable economy. "Billy Moore" is a frank and simple picture of a small boy, with the inde-

finable freshness of childhood in the wide dark eyes. His portraits of Leopold Auer, Wm. O. Bates, John McClure Hamilton and Irving Wiles are painted with a happy combination of character revelation and picture quality.

As is the case with most good portrait painters, Mr. Adams paints character in hands as well as in faces, reminding us of how much a hand reveals if observed discerningly. The spiritual quality of Mr. Glenn Henshaw's features, intensified by contrast with the heavily carved chairback, is echoed in the long slender hands delicately clasped. The hands of Edward G. Kennedy belong with the more vigorous and enterprising face and figure. Mr. Adams' portrait of Lillian Genth received the medal of honor at the annual exhibition of the Allied Artists of America, held in New York during April.

Amid so much that is strident in contemporary art it is refreshing to find an artist who can be forceful without raising his voice, as it were—who appreciates the revivifying values of modern influences but is not overwhelmed or confused by them. Mr. Adams does not make a fetish of form or line or color. Rather he appreciates the value of each and employs them so as to create a balanced and unified expression. One feels that he has always been concerned seriously and intelligently, though never somberly, with fundamental values. He has not been obsessed with a desire to catch the public eye. And through this very fact he has caught the public eye and won the admiration of the most discriminating. His animated color is simple, for the most part, and ably contrasted. He is decorative, but not self-consciously so.

If, after examining a large number of his portraits of both early and late production, I might hazard a generalization regarding his progress, it would be that his greatest virtue has been also his great danger. The swift and vivacious skill by which he seizes a revealing moment, captures a salient mood and impales a personality, gives to his happiest achievements a transcending brilliance and convincingness. By the same token, if he fails to come up to the high mark he has set for himself his failure is more disastrous, in a way, than is the failure of a more leisurely performer. There is thus more dif-



EDWARD G. KENNEDY, ESQ.

WAYMAN ADAMS

ference between his best and his worst than is the case with many artists. But his is the kind of adventurous endeavor which is dramatically stirring, winning us with his engaging verve, his palpitant spontaneity.

Mr. Adams was a student of Robert Henri and painted with Henri in Spain one year. He also studied with Chase in Italy, and with various other distinguished teachers. Among the many honors and prizes he has received, the following suggest the high char-

acter of his recognition: Thomas R. Proctor portrait prize, National Academy of Design, 1914, with a portrait of Alexander Ernestinoff; Mr. and Mrs. Frank A. Logan Medal (with \$1,500.00), Art Institute of Chicago, 1918, with a portrait of Joseph Pennell; John C. Shafer Prize (\$500.00), Hoosier Salon, Chicago, 1926, with "The Art Jury," a group portrait of Theodore C. Steele, Otto Stark, J. Otis Adams, and William Forsyth; First Altman Prize (\$1,000.00), National

Academy of Design, 1926, with "108 West 58th Street," a Portrait of the Milch Brothers, art dealers; Dana Water Color Medal, Pennsylvania Academy, 1929.

Mr. Adams is a member of many prominent art clubs and associations and is repre-

sented in museums and other collections all the way from Harvard University to the Los Angeles Museum. He has exhibited extensively in Europe as well as in America, he always attracts attention, and, quite invariably, favorable attention.

SOME FUNCTIONS OF THE SOUTHERN MUSEUM*

BY JAMES CHILLMAN, JR.

Director, Museum of Fine Arts, Houston, Texas

FROM the subject of this paper one might infer that the Southern Museum, and more particularly the Southern Art Museum, had functions peculiar to itself not shared by similar institutions in other parts of our country. In the broadest sense this is obviously untrue. Museums everywhere, no matter what branch of science, history or art may be their field, have or should have the same fundamental functions by which their place in the civic, educative and spiritual life of the community is definitely established.

It may be assumed that the Southern Museum, together with those of the north, east and west, should identify itself with every phase of civic life which in some manner touches its field, and in the case of the Museum of Art there is practically no limit to this range of activity. In its work in child and adult education, in its relation with local industry and commerce, in its endeavor to become of active use to its community, the Southern Museum allies itself with progressive organizations throughout our land, and if its accomplishment as yet is not so great as elsewhere it grows in importance when the available means are given consideration.

So long as the similarity of function between museums is confined to the broader principles of museum work, so long as this similarity concerns itself with unity of purpose and ideals, so long it is to be fostered and encouraged.

We all know that we live in an age of standardization. Many of us may not like

it, but the fact remains. Moreover, standardization has certain advantages, though these very advantages may be weakening and detrimental if only by making life too easy. If this standardization concerned itself only with the sizes of electric light bulbs and metal piping, if it could be confined to the purely utilitarian and material aspects of our lives, it would but work for a general good; but it enters all phases of our being as individuals and as groups. We tend to see alike, to act alike, and to think alike. One sees too readily that the smaller city copies the ways of the metropolis and in turn is copied by the town. In the museum field the same phenomenon is seen; the smaller museum strives to be like the great one. In doing so it deliberately sacrifices a heritage, a local tradition or unique charm which is a price far too great for the doubtful honor of paying tribute unto Caesar by that most sincere sort of flattery—imitation.

Perhaps this tendency toward uniformity is but a by-product of a world which has been made so small by ease of communication. Perhaps the growing tendency to organize and reorganize for mutual help and benefit tends to stifle individual initiative. It is even possible that meetings such as this have a tendency to make all of us grow to resemble one another both in thought and action. These things in themselves are not bad, for there are many times when unity of thought is desirable, no, even necessary; but when conformity obliterates individual expression it has long ceased to be a virtue. Is

*A paper presented at the Regional Meeting of the American Federation of Arts, Santa Fe, New Mexico, April 16-18, 1930.

it not true that our delight in this city of Santa Fe is due largely to the very fact of uniqueness, a uniqueness of environment which undoubtedly finds its reflections in every aspect of the civic life? So with museum work—generalization of purpose and method when localized to any community become particular problems calling for particular solutions to meet the peculiar needs of that community. The solutions or conclusions arrived at will gain force as they become indigenous to their locality.

But, you will say, are you not forgetting that a museum should afford opportunity to the student to observe to some degree evidences of all cultures as well as that of his own locality, and does this not necessitate a certain uniformity in all museums together with their material? True, certainly; but is it not also true that any people can comprehend more easily the culture of another by being thoroughly conversant with their own? Do we not have to know ourselves before we can presume to know others? This, then, is a primary function of the Southern Museum—and paradoxically a standard function for any museum—to reflect strongly the culture and characteristics that peculiarize the locality of which the museum is a part. The Southern Museum must interpret the South, first to the South and then to all others.

Though the South can justly claim the oldest museum in the United States, that at Charleston, South Carolina, it has been but recently that museums of art have been established to any appreciable extent. The past decade has seen a number of smaller museums from Virginia to Texas open their doors to the public, but, rapid as has been their growth in size and numbers, it has scarcely kept pace with the amazing commercial and industrial growth of the southern cities. In these rapid materialistic developments where the basic culture of the country, so strongly marked in the earlier days, bids well to be submerged by the sheer necessity of keeping pace with commerce and industry, the stabilizing influence of the art museum is definitely needed.

In the south this influence of the art museum must not remain passive, for the Southern Museum finds itself in a world eager for knowledge and beauty, but at the same time rapidly expanding in all fields of human ac-

tivity. Cities with a conscious pride are seeking to better the environment of their citizens, to improve public buildings, to open wide and beautiful avenues, to develop the parks and gardens and in all ways attempt to build beautifully and substantially. Private enterprise vies with public in attempts far from vain to create an environment consistent with the ideals and aspirations of the people. Individuals as well as groups are becoming acutely conscious of the fundamental need for beauty, and this is evidenced in the homes of people from all walks of life. In all of these phases of an artistic awakening the Southern Art Museum must be active and alert, but it is here that it finds one of its most perplexing problems.

How to lead, develop and crystallize public taste with a constantly embarrassed treasury and totally inadequate collections? With but one or two exceptions, the art museums of the south are not only without adequate endowment but are without any endowment whatsoever. Many receive financial aid from the local municipality, but in most cases this help in itself would not be sufficient to keep open the museum doors. Moreover, among the art museums, scarcely one can be found with collections that justify the name. People of the south most qualified by taste and means to add understandingly to the collections of the local museums have still to acquire satisfying collections of their own; others enriched by the natural resources and commercial development of the south have yet to start this most fascinating of hobbies, the collecting of works of art.

Here lies an opportunity for the southern museum, for, though lacking collections itself, it can encourage collecting by others. The enjoyable habit of acquiring works of art not only enriches the individual but, through him, the community. The encouragement of this habit need not be considered as altruism on the part of the museum, for the careful cultivation of this field will bring a rich harvest in the future.

Perhaps the lack of funds to speed up slowly growing collections is but a blessing in disguise. Certainly much can be said for the policy of "making haste slowly," but, quite aside from enforcing cautious purchasing on the part of museum boards, the lack of ability to compete with the richer muse-

ums of the north and east for originals of the historic schools of art tends to focus attention upon contemporary art and, most particularly, contemporary southern art.

It would seem that no city nor country can claim to be art loving without being art producing. There can be no contemporary development of art without a development of contemporary artists. If it is true that the South, together with the rest of our country, is experiencing an artistic awakening, then we may expect to find a number of creative minds actively engaged in all phases of artistic expression. To encourage these artists, the necessary part of a contemporary development, is but another function of the Southern Museum, simple to make active by first showing their works to a sympathetic audience; and second, by buying them (for most contemporary art falls within the range of the smallest accession fund), having faith that the future will prove the wisdom of so doing.

While the lack of large funds for acquisitions turns the attention of the Southern Museum to contemporary art and to the encouragement of southern artists, the lack of large collections places increased importance upon the travelling and loan exhibit. To these the Southern Museum must look for assistance in bringing the story of man's creative efforts to its local audience.

Again there is a virtue in poverty that the Southern Museum should perceive to advantage. This does not lie solely in the absence of an embarrassment so often felt by the older and larger museums of the east when they contemplate the horrors of the well-meaning but misdirected generosity of the gay nineties, but rather that this very poverty of permanent collections keeps southern galleries alive and vital with a constantly changing procession of loan exhibits, which, if rightly directed, can bring before the people of the South the best of contemporary effort in all phases of the arts, together with many glories of the past. Moreover, the museum galleries are never allowed to approach that spirit of comfortable resignation to a sort of living death which seemed to be the common lot of museums not so long ago and which still may be found lurking in some corners of the museum world. To the contrary, the continued change of exhibits, as varied in the subject matter as in the

viewpoint of the artists, creates a most favorable reaction on the part of both public and the museum organization. Visitors feel that the museum is something more than a protection to rare and beautiful treasures. Museum staffs are forced to be alert and sensitive to current thought and opinion.

Of course, in a museum, such as those of the south, whose travelling exhibits are of greater significance than the permanent collections, there is a danger of overdoing this branch of activity. This can only result in confusing the public we wish to help and in nullifying the force of certain exhibits by presenting too many counter attractions, crowded within too short a space of time.

Nevertheless, the wise employment of the travelling exhibit for the benefit of the cultural development of the community is a means of function which the Southern Museum cannot ignore. Perhaps the Southern Museum has the unique opportunity of developing an organization in which the permanent collections will never be of the greatest significance, but, with the momentum acquired by need, will become distributing centers of visual art education sending exhibits of all descriptions through a wide section of surrounding territory. In this regard, the Charleston Museum has already achieved signal success, and it is noteworthy that its methods soon will be extended through the entire south with the cooperation of other Southern Museums.

It is a paradox of life that today, as the means of transportation become easier, the need to travel becomes constantly lessened. Through the radio and television the curator may talk of his collections to an invisible audience, yet the need for the travelling exhibit will still persist, for even television will hardly compensate for the emotion felt when standing in the presence of an original work of art.

One other function of the Southern Museum of which a hint has already been given, is that of uniting the creative effort of the South. There is no intent to advocate sectionalism save such sectionalism that with pride preserves the unique features, customs, and aspects of a locality to the greater enrichment of life, but it is quite evident that no section of our country is so lacking in solidarity of artistic effort as is the South. The Southern Art Museum must not only

interpret the South—it must lead and direct the development of the artistic resources long dormant. The South has been and is very busy in a material development, so busy that the sustaining forces of a civilization have been overlooked in the need of providing food and clothing for the rapidly growing commercial and industrial giant.

Commerce and industry have paused long enough to establish museums even though such establishment was not adequate. The museums must prove the justness of that establishment and, by what means they have, lead minds throughout the vast extent of the South to a consciousness of the importance and vitality of their artistic heritages.

The artistic resources and artistic heritages of the South are not uniform, those of Virginia are not those of Texas. South Carolina presents a culture both traditionally and actually quite different than that of Florida. It is not necessary nor desirable that the South be so unified artistically that but one face is presented to the world. It is enough that the unique problems of each southern community be met by a unity of purpose and ideals.

Today the Southern Museum is small, and in this lies a tremendous advantage. Let us hope that the disease of elephantiasis may never make its appearance. The more intimate environment, the human contacts, the personal interest of the community, the friendly feeling amongst its members, so possible in the small museum, should not be sacrificed to an organization in which both staff and members become but units of a system, or names on a card in the file.

Many of us here in America seem to think that there is an inherent virtue in size, and we live at a time when centralization, organization and standardization seem ready to turn on their creators to destroy them. We live by canned food and canned ideas; our psychology is that of the mob, and the mob will not always stay in hand. To be happy we think that the museum must have the largest and most costly collection, the greatest endowment, the largest number of curious visitors and we employ publicity agents to "sell the museum" to the public. To what end? In the minds of the people size is confused with quality, existence with living. After all, art is an intimate personal thing and is a part of the everyday life of

friends. One is not so apt to be neighborly with ten thousand or be very sympathetic with a name in a card-catalogue.

The very limitations that seem to bind the Southern Museum are but attributes of strength. The Southern Museum should, above all, stay southern and, above all, remain small. Development there will be, expansion and growth will come, but let that growth be in an added number of individual units placed in the midst of their individual locality or neighborhood, and never too large to lose that intimate and friendly contact with the people of the locality which is so vital to the advancement of the arts and the greater art of living.

To the Southern Museum, then, remains the task to preserve and interpret the unique charm of its locality, to foster and encourage the art of collecting in its membership, to develop an appreciation of the Southern artist and make his existence possible by exhibiting his works and stimulating their purchase, to further encourage contemporary effort throughout the land by becoming itself a purchaser, to awaken the art consciousness of the community by the inspiration and strength of its travelling exhibits, and to lend its efforts to the welding of the various Southern units into a whole of which each part is distinct yet conforms to a singleness of purpose which can influence and lead the great material development of the present into a culture worthy of the traditions of the past, and be a noble prophecy of the future.

The Carnegie Institute has announced the following awards in connection with its 29th International Exhibition which opened in Pittsburgh, October 16, to continue to December 7.

First Prize, \$1,500, to Pablo Picasso, of Paris, for a portrait of his wife; Second Prize, \$1,000, to Alexander Brook of New York, for his canvas entitled "Still Life"; Third Prize, \$500, to Charles Dufresne of France for his painting "Still Life"; First Honorable Mention and \$300 to Henry Lee McFee, for his painting, "Still Life." Other Honorable Mentions were also awarded Maurice Sterne and Niles Spencer of New York, and Giuseppe Montanari of Como, Italy. An illustrated review of this exhibition will appear in the December number of this magazine.

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ART IN COMMERCE AND ART IN TRADE*

The American Federation of Arts is interested in art for democracy as well as art for an aristocracy. Most certainly no considerable body of Americans are willing to admit that art in our country will ever become a national asset until it reaches the lives of the majority of our people. This is our public creed born of the philosophy inherent in our traditions. It is strikingly true, however, that until the last few years we have given very little practical attention to the question of art that touches the homes of the mass of our people.

The National Bureau of Economic Research reports that ten years ago 86 per cent of the men, women, and children engaged in gainful pursuits in the United States received annual incomes of less than \$2,000.

These figures would be slightly changed today, but the proportion of our people receiving extremely modest incomes is still very large. It is evident that these people and their families must depend for any influence that we call aesthetic in their homes upon the quality of the fundamentals indispensable to existence—that is, upon decent living conditions, well-constructed buildings affording a good measure of light, air, and space, and other sanitary essentials. If we come up the scale of incomes we find that only about 3½ per cent of the persons who had money incomes ten years ago received more than \$4,000 a year. The intermediate group of about 10 per cent of the total wage-earners receiving between \$2,000 and \$4,000 represents the first class that can afford to give any real attention to the aesthetic element in their homes or in their dress. Even with this group and those with considerably larger incomes, it is evident that what aesthetic satisfaction they can derive from their home surroundings will be dependent upon mass production—that is, production coming from the machine.

The machine has been with us for over a hundred years, yet we have not ceased to talk nonsense about it and to lay upon its broad shoulders all sorts of deficiencies that really exist in ourselves. Instead of thinking of and dealing with the machine as simply a more developed tool and striving to master it and use it effectively, we are apt to think of it as a Frankenstein, as the antithesis of the hand tool, and to call it anathema, which only goes to show that we have not had either the will or the brains to bend this tool to our uses. We have asked it to do all sorts of unnatural things for us, and inevitably the results have been aesthetically bad. But this has not been the fault of the machine. The natural and reasonable things—that is, the things suited to this kind of tool—that we have asked of it, it has done marvellously well. It has brought us our twentieth century civilization, and particularly in our country it has brought us comforts, standards of living, recreational opportunities, and intellectual stimulation.

What are some of the artistic crimes of the machine? Let us analyze them a bit.

*An address by Professor Charles R. Richards, made at the Twenty-first Annual Convention of The American Federation of Arts, Washington, D. C., May 16, 1930.

It acts with greater power, with greater speed, and greater accuracy than the hand tool. These in themselves are not unaesthetic qualities. We must go farther. The machine produces in quantity and with exactness of repetition. These are the fatal defects attributed to the machine, but they are not necessarily aesthetic defects. They are only defects when the mind back of the machine guides it unwisely. Within limits, we would not object to there being many of the finely formed, fine-surfaced bath tubs now being produced, or to the existence of a great many fine, well-designed, enamelled kitchen sinks. It is when the machine is used to produce endless repetitions of ornament that the artistic soul revolts.

Ornament that is added to a useful object by a craftsman is added in a spirit of play and pride. It is the final touch of the creative artist to bestow upon his product as much as possible of beauty. It has full meaning and quality only when this expression passes directly from the creator to the user. To multiply endlessly ornament of this kind through the machine, is to produce something profane, almost obscene. A Louis XV chair, as produced by a great designer, may be one of the most perfect examples of applied art that have come down to us. But the same chair, with all its playful fancy reproduced exactly and in quantity by the machine, would be offensive to a degree. If these things are true, let us not ask the machine to reproduce plastic ornament on useful objects where it has no functional excuse. Let us leave the repetition of ornament, if we must have it, to the flat surfaces of textiles, wall and floor coverings.

True modernism, which is an emphasis and not a style, recognizes this and demands of the machine only those things which are natural to it. It does not ask it to reproduce hand carving on its furniture. It does not incorporate plastic ornament on its bath tubs. It does not stamp out, with expensively cut dies, modelled ornament in its silver ware.

The hand tool requires skillful handling, and to produce a fine thing it must be guided by an artist. The machine requires less skillful handling, but it requires even more talented guidance by an artist to achieve objects of beauty.

One thing that does distinguish craft work from machine work is the fact that the craftsman can putter over his work in the effort toward perfection. This is one of the critical facts that allow the work of the painter, the sculptor, or the craftsman in any line to achieve fine results. The machine cannot putter. It carries through ruthlessly and perfectly the task that has been assigned to it. If the task has not been well planned, the result will not be good. It is precisely in the planning of the work for the machine that more puttering is needed. More time, more care, and more talent need to go in at this point, and we need here a higher class of brains and talent. Up to the last few years the designer of industrial products has been regarded more or less as a mechanic in the routine of the producing establishment. Today the importance of the styler or the designer in relation to the market value of commodities is fast gaining recognition, and financial rewards are now being offered commensurate with the importance of these individuals.

When we consider the marketing of the craftsman's work and that of the machine we find a contrast even greater than that which exists in production, and here the advantages are all on the side of the machine. It is notorious that the craftsman in this country has no adequate opportunities for marketing his goods. He has no organized channels of distribution. The great stores will not take his product because it is too small in volume. With the exception of the Boston Society of Arts and Crafts and perhaps one or two other organizations, he has no adequate means of displaying and selling his wares. He must depend in large measure upon gift shops and brief exhibitions in galleries. As a result the financial returns bring him scarcely a subsistence wage.

In Europe, where craft work is a larger factor in production, the craftsman has the opportunity to participate in frequent, well-organized exhibitions, and also the opportunity of display and sales through well-placed and well-known shops.

On the other hand, distribution in our country is thoroughly organized for quantity production. Great stores containing all manner of commodities are available on

every hand. They not only serve to bring to the consumer many kinds of goods, but much variety of every kind. In this way they bring about acquaintance with a wide range of aesthetic manifestations, which is one essential of an aesthetic education. Today these stores are probably our greatest educators in the matter of applied art. Twenty years ago this situation was very different. At that time consumers accepted without protest the lines of staple goods offered to them. Today, improved methods of production, keen competition between manufacturers, and greater sophistication in the consumer have resulted in a consumer's, rather than a producer's, market. In such a consumer's market every effort is made to attract the potential purchaser through the frequent bringing forth of novelties and the improvement in the quality of design.

In this way the machine is becoming more and more a tool of artistic possibilities, because for the first time in its history it is being made to feel the demands of the consumer through economic pressure. These demands are being transmitted largely through the department stores, which have become extremely sensitive to the quality of consumer demand. Through them the new demands have reached the producer, who by nature is the least sensitive member of the chain. This increasing power of the consumer is what is bringing to the manufacturer the demand for the styler and the talented designer. It is this situation that is increasingly forcing upon the machine the dual guidance of the artist and the technician that is so necessary for its full service to the community. When this comes about in full measure we may expect to obtain from the machine applied art that will rank artistically with the best from the craftsman because it will possess first of all dignity and simplicity that come from honesty and straight-forwardness. It will have these qualities and it will have many more, if the tendencies of today are fulfilled.

The designer lost his high place when the industrial revolution occurred. The economic and social evolution that is taking place in these days gives strong promise of bringing him back to his essential place in industry.

C. R. R.

NOTES

From Sioux Falls, South Dakota, has come a most interesting and gratifying account of the way in which an exhibition, sent out by

the American Federation of Arts last season, was made of educational value to school children. Within a period of two weeks all the children in the public schools of Sioux Falls—about 7,000 in number—from the kindergarten through the high school, visited the exhibition of Contemporary American Paintings, works by members of the North Shore Arts Association at Gloucester, assembled and sent out by the American Federation of Arts. In order not to interfere with the pleasure of adults, forenoons were allotted to the school children, while afternoons and evenings were reserved for the general public.

"There is a vast difference," wrote Miss Regina Tiegen of Sioux Falls, "between conducting an exhibition in a city fortunate enough to possess a museum with all exhibition conveniences, an appropriate building with facilities for hanging and properly lighting exhibits, and in a building temporarily improvised for this purpose. Our temporary museum in this instance was an automobile salesroom, generously donated by the Packard distributors. Two of their late models remained in the room for inspection and furnished splendid examples of modern applied art. The problem of financing the exhibition was met jointly by the Board of Education, which paid one-fourth of the expense, thereby admitting all pupils free of charge, and the Art Department of our local History Club, which sponsored the exhibition and managed the balance by charging a small admission for the public.

"Perhaps you would be interested to know how it was managed—how so many school children were enabled to see the collection in so short a time. The procedure, while not ideal from the standpoint of psychology or art appreciation, was the best that time, place and effort could accomplish.

"The schools, divided into groups, were allotted certain hours for their visits; each group was given from one-half hour to forty-five minutes, according to the grade, for study, which was directed by a committee



BRUGES

M. ELIZABETH PRICE

SHOWN IN EXHIBITION OF TEN PHILADELPHIA PAINTERS

composed of the art supervisor and special art teachers. The class room teachers and principals accompanying the schools, joined in the general reception. No lecturing or formal talks were given during the exhibit visits; teachers simply guided the 'viewing,' helped find certain pictures, and joined the children's discussions, noting remarks and incidents, many of which were unique and interesting.

"The conveyances were many and varied—those from the nearby buildings walked; many were taken in private automobiles arranged for by the Parent-Teacher Associations; others were taken in large transfer

trucks; while one primary building arrived in pomp and state, made possible by a taxi company making a cut rate and surprising the reception committee by the arrival of one taxi after another emptying itself of eight or ten small occupants. As it happened our exhibition time included several days of almost South Dakota blizzard weather, regardless of which many pupils came a second time later as private citizens or with their parents.

"Several days previous to the first visit, preparatory lessons in the form of a few questions, lists of pictures and artists were sent to the teachers, who discussed and

explained them in the regular art period. These definite preparations were given partly for adding interest to enjoyment and partly for discipline, for at times the groups numbered as many as a hundred pupils in the room, making it necessary that even the least art minded be intelligently occupied. A few of the questions, varied according to grade to be looked up at the exhibit, were: Is the picture of animals, people, still-life or landscape? Which picture has the most brilliant color? The most subdued? Which do you think most harmonious? Which marine depicts a storm? Calm? Which picture can you look into the farthest? Which picture tells a story? Vote for the picture you like the best.

"It was gratifying and a little surprising that the design element which was most generally appreciated, giving keenest interest and real enjoyment, was color—its brilliancy, its beauty, its harmony, received many most exciting comments. 'Moonlit Doorway' by Abbott Graves, which was voted most popular, I think made its appeal through its color and quality. Next to color, the idea expressed in the painting seemed to be the most prominent; for instance, 'The Pilgrim' by Gertrude Fiske brought out the idea—'He must have travelled far, he looks so weary'; while tiny children were impressed by the sadness expressed by this Pilgrim that they had not found in their pilgrims—referring to our pilgrim forefathers so familiar to them. That the exhibit was stimulating and inspiring was proved by one enterprising First B grade group unanimously wishing to paint 'that kind of picture,' when they had their lesson the next day. They were given paper 12" by 18" in dimensions and water colors; standing by their desks they literally waded into it—the coloring was decidedly fresh with general results of big bright masses or splashes representing very gay flowers.

"This was the eighth exhibition—five were of oil paintings, three of water colors—which we have had in Sioux Falls through the co-operation of the American Federation of Arts, to which great appreciation is due for creating an opportunity, in localities such as ours remote from art centers, to see and enjoy the best that has been and is at present produced in art. As teachers of art we

recognize the necessity of establishing ideal and definite objectives, increasing appreciation of beauty, arousing imagination and developing judgment among our pupils, for the impressions made upon children's minds will be lifelong, and largely determine standards and ideals in after life. What the American Federation of Arts is doing to bring art to the people, especially the young people in remote rural communities, is of inestimable benefit."

The Carnegie Corporation of New York has assembled CARNEGIE ART REFERENCE SETS for distribution to colleges and smaller universities a number of Art Reference Sets, consisting of books, prints and other material for use in the teaching of art. This undertaking was started in 1926, and, as originally planned, entailed an outlay of \$100,000, providing collections for twenty institutions. The amount expended has now reached nearly \$300,000, the list of institutions to receive the collections having grown to fifty-one. These institutions are in all parts of the United States, in Toronto, Canada, Halifax and Wolfville, Nova Scotia, Capetown, Johannesburg and Durban, South Africa, and Honolulu. It is gratifying also to announce that one of the sets has been assigned to the American Federation of Arts for loan purposes.

These Art Reference Sets consist of 1,800 reproductions in photograph and color facsimiles of the greatest works in painting, sculpture and architecture; fifty original prints representing different processes and schools from the sixteenth century to the present; a set of textiles in thirty-five pieces, dating from antiquity to the present day and illustrating all kinds of materials and design characteristic of different races; and a collection of 200 books on the art of every period and people. These books are in French and German, as well as English.

In assembling these collections the Carnegie Corporation had the advice and co-operation of a committee of experts in different fields of art. This committee is composed of Frank Jewett Mather, Jr., John Shapley, Frank Weitenkampf, Henry W. Kent, Miss Edith Abbott, Miss Frances Morris, David Keppel, Martin Birnbaum, William Clifford, and Miss Alice L. Fenton.

The distribution of these sets represents the second step in the Carnegie Corporation's program for encouraging a deeper and more extensive study of art in the institutions of higher education, the first step having been the establishment of fellowships for the benefit of those preparing to become teachers of art.

It is believed that the collection now assembled will give the teacher using it all the equipment necessary for the teaching of the history and theory of art. It represents to the teaching of art what the laboratory is to the teaching of chemistry and physics. In announcing the plan of assembling these sets, Mr. Frederick P. Keppel, President of the Carnegie Corporation, said: "While the immediate usefulness of the collections will be to the teachers and students of the institutions to which they will be sent, it is believed they will serve a broader purpose in setting a reasonable standard for teaching equipment throughout the country. Ninety-seven of the 146 liberal arts colleges on the list of the American Association of Universities now offer courses in art, but in very few of them is the equipment comparable in range, quality and in care of selection to that used in teaching the other subjects of the undergraduate curriculum. The present collections, while far from perfect, are based upon competent group judgment and have had the benefit of special services upon which no single institution could call."

The colleges to benefit from this great gift are those which are removed from large cities and are less heavily endowed than the larger and better known institutions of the country. The influence of these collections will in all probability be felt not only within the institutions themselves, but in many instances, in the communities in which they are located.

BOSTON
HAPPENINGS

Objects unearthed, 1929-30, near Kirkuk, Iraq, and destined to belong, most of them, henceforth to Har-

vard University, made up an internationally significant exhibition at the Fogg Art Museum during September and October. The display of this collection outweighed on historical counts even the two major occasions of Boston's mid-October: the showing of about 150 icons lent by the Soviet govern-

ment and the third International Exhibition of Industrial Art, comprising cotton textiles and decorative metal work sponsored by the American Federation of Arts. Both these Museum of Fine Arts openings were American premières.

Industrious digging at a mound on the dusty Mesopotamian plain 3 miles from Kirkuk enabled the archaeologists of the University and the American Society for Oriental Research to uncover a very old city, destroyed about 3,500 years ago, from which glazed lions and boars and other pottery animals, a host of jars and objects of jewelry and many clay tablets with cuneiform inscriptions were sent to Boston. The Iraq National Museum lent a few of these exhibits, but most of them will remain at Cambridge.

More spectacular, and also of large consequence to scholars, is the collection of religious art from "atheistic" Russia which, leaving Boston about December 1, will make a tour of these United States, unless, indeed, its course should be blocked by the opposition of 100 per centers. The exhibition was projected at Moscow in 1927. It was shown in Austria and Germany and, last season, amidst much social éclat, at the Victoria and Albert Museum, London, where was produced an informing catalogue with foreword by the distinguished chairman of the sponsoring British committee, Sir Martin Conway.

The oldest and most precious icons could not be lent outside of Russia, but of these Soviet authorities had copies made at the state workshops which are both so accurate and so spirited as to constitute a new technique in copying. Of the classic iconographers, those of the fourteenth to nineteenth centuries, choice original examples were selected, these including the schools of Old Novgorod, Pskov, Suzdal, Vologda, Tver, North Dwina, Moscow, Rostov and so on.

This visiting Russian exhibition is bound to cut controversially in several directions. Giving to many Americans their first opportunity of seeing major works used in decoration of Greek Orthodox churches, it provides argumentative material for those who are inclined to uphold the equality or even superiority of the Slavic religious art in comparison with that of the dominant

Catholicism of western Europe—and specifically to those “Anglican Catholics” who for years past have sought a rapprochement with the Greek church as against the faith which they call “Roman Catholic.” The icons, formal, symbolical, stylistic, win commendation from those who find such art more vital than the classic pictorialism of Renaissance and post-Renaissance painting and sculpture in western Europe. The chance that the exhibition, magnificently stimulating as it is, includes propaganda to “sell” Soviet Russia to American tourists adds dynamite to its dynamic message. No immediate “dumping” of works of art is involved; none of the icons is for sale. In a broader sense, however, those who do not wish to think well of the Soviet are quite sure to find subtle objectives in the pantheon of Slavic saints, due to be shown in several American cities.

The propagandism of the decorative arts show, which goes from Boston to New York, Cleveland and other cities, is on the surface. Its projectors seek to tell the United States about both handwork and quantity production in cotton textiles used for upholstery and other decorative purposes and in artistic metalry. As in preceding exhibitions of this series a chance is made for Americans to see not a little of the pungent modernistic design which is common in several European countries. The Swedes and Germans are particularly well represented. From England were chosen many fine specimens of the goldsmiths’ and silversmiths’ art as practiced continuously since the days of the trade guilds; and a few individual and stylized works that merit the epithet of “spiffy.” American craftsmen were not ignored in forming the exhibition, for several entertaining pieces have come out of New York. Still, whatever value this collection has for New England lies in the wider horizon which it provides for textile and metal workers who, sometimes, may not know what is going on in the rest of the world.

The run of seasonal exhibitions began in earnest in Boston’s early October. The multiplications of places in which to exhibit in nearby communities of New England continues to be impressive, as at Needham where a full-size art gallery privately owned, offered its first exhibition this autumn; at Winchester where provision has been made

in the new public library now erecting a commodious picture gallery, and at Andover, where finishing touches this winter will be put upon the new \$2,000,000 art gallery of Phillips Academy, the gift of Thomas Cochran, of New York.

Of interest to art societies was the release in late October of the fourth film made at the Museum of Fine Arts, one depicting the veteran engraver Timothy Cole in the processes of making a wood engraving.

F. W. C.

IN OLD
SANTA FE

An interesting feature of the Fiesta held annually August in Santa Fe, New Mexico, is the exhibition

native arts and crafts shown in connection therewith by the Indians of the Southwest. The Ninth Annual Southwest Indian Fair held concurrently with the most recent Fiesta, included the work of Indians from Arizona, Oklahoma and New Mexico, and was of unique interest and merit. Indian dances, introduced for the first time at the previous fair, were again given, by three Pueblo groups—Cochiti, San Juan and Santa Clara—and a group of twelve Navajos. The Navajos also gave an exhibition of sand painting, and of the carding and spinning of wool. There was the usual demonstration of pottery making, and in addition two Pueblo women competed for a prize for making fire in places.

That this fair is stimulating the efforts of the Indians along the lines most to be desired has been conclusively demonstrated during the past year and was further attested to by the works most recently exhibited. Stimulated by visits from members of the fair committee and by the prizes offered, new silversmiths on the Navajo reservation this year sent in their work, and for the first time vegetable dye blankets were exhibited. Fine baskets were shown by Indians from the Apache and Papago reservations. A number of young Indian painters exhibited for the first time. The works included were selected by formal juries, three for each class, and none was accepted which did not show good workmanship, correct materials and fine design. Incidentally, the financial returns realized by the Indians were in excess of three thousand dollars.

The Spanish Colonial Arts Society, which

conducts an attractive salesroom and gallery on the Sena Plaza in Santa Fe throughout the year, also held its annual fair in connection with the Fiesta, offering prizes for the best native handwork in various fields. Awards were made to the best hand-woven blankets, hooked rugs, braided rugs, embroidery, furniture, wood-carvings, iron and tin work, etc. The object of this society is to stimulate the production of such things as were made by the early Spanish people in New Mexico. Many of the handicrafts are closely allied to the New England colonial, and many of them are unique. In encouraging their revival, emphasis has been laid not only on the copying of old designs but the creation of new ones in the same spirit of originality as were those of an earlier day. The success of the Society's efforts along these lines is witnessed not only by the exhibits at the annual fairs but by the permanent exhibit in its Santa Fe salesroom, where works of real beauty and artistic merit are shown, and a thriving business conducted.

A New Mexico state division of the Studio Guild, a national organization with headquarters in New York, has lately been organized, with the purpose of extending the influence of the Guild beyond the eastern territory. Governor Dillon of New Mexico is chairman of the advisory board, Ina S. Cassidy chairman of the executive committee.

Paul A. F. Walter Jr., has been appointed assistant director of the Museum of New Mexico and of the School of American Research. He has also become editor of the publications of the University of New Mexico.

In connection with the ENGRAVED POR- meeting of the American
TRAITS OF Bankers' Association held
GREAT in Cleveland recently, a
FINANCIERS unique and interesting exhibition was assembled and shown at the Cleveland Museum of Art. This consisted of seventeenth century engraved portraits of famous French, Italian and Dutch bankers and financiers; present day etchings showing views of financial institutions in this country and Europe; a group of mid-nineteenth century lithographs, by Daumier and Gavarni, whose caricatures

in these instances were directed at high finance; and a small collection of Greek and Roman coins, and Babylonian tablets bearing cuneiform inscriptions.

The portrait engravings were lent for the most part by Mr. Edward B. Greene, and included several by Robert Nanteuil—one of Jean Baptiste Colbert, son of Louis XIV's great minister of Finance, of the same name; another of Pierre Jeannin, a statesman and diplomat who, following the death of Henry IV, was made Controller of the Finances by Queen Marie de Medici.

Rembrandt was represented by an etched portrait of Jan Uytenbogaert, Receiver General (known as the Gold-Weigher), lent by Mrs. Ralph King.

A portrait of Samuel Bernard, Count de Coubert, a famous French banker who lent money to Louis XIV and Louis XV, was by Pierre-Imbert Drevet. Of especial interest also was a portrait, by Nicolla della Case, of Cosimo I de Medici, son of Giovanni de Medici, and a descendent of Lorenzo the Magnificent, member of the great banking house of the Medici.

Among the modern etchings shown were views of the New York Stock Exchange and of Broad and Wall Streets, New York, by Andrew Karoly, and "La Bourse, Paris," by Anton Schutz.

The coins and tablets were especially interesting as showing not only the high artistic skill of the sculptors of two thousand years ago, but as records of financial transactions of those ancient times. One of the latter was a tax receipt; another referred to "three fat sheep"; and a third to "two measures of mutton fat."

The Newark Museum held WROUGHT IRON during the summer months AND A FLOWER an interesting exhibition of GARDEN wrought iron, representing almost every branch of the craft, from a simple finishing nail to elaborately wrought grilles. As a nucleus for the showing, Mr. Albert H. Sonn, author of "Early American Wrought Iron" lent his collection of early American examples. In addition notable loans were made by the Metropolitan Museum of Art, by the W. Irving Forge, Inc., and several private collectors, among them Mr. and Mrs. Francis P. Garvan. In one corner of the gallery in



MURAL PAINTING "THE SPIRIT OF THE PRAIRIE"

ELIZABETH HONOR DOLAN

RECENTLY PLACED IN LAW LIBRARY, NEBRASKA STATE CAPITOL, LINCOLN, NEBRASKA

which this exhibition was shown a fireplace was set up to give a suggestion of kitchen and fireside utensils in their proper setting. In and about this were shown cranes, pots, trammels of various types and sizes, wafer irons, fire tongs and a plate warmer. Toasters, coffee roasters, meat spits, gravy drips and trivets were among the other household utensils shown. Another interesting section of the exhibition was that devoted to hinges and latches, of which an example of almost every known type was included. This exhibition was shown in a gallery adjacent to that in which an exhibit of Mechanical Models, lately presented to the Museum by Mr. Louis Bamberger, demonstrating the working of various mechanical devices, was set forth. These two exhibitions, placed side by side,

offered an interesting contrast between handwrought objects of utility and ornamentation and the products of the machine.

The Newark Museum has within the last few years added to itself a walled garden which is not only a beautiful spot in itself but has yielded enough flowers to enable its color and beauty to be brought within the Museum galleries. Fresh flowers, of an amazing number of varieties, bloom continuously from early spring until late summer within these garden walls, and, when cut and brought into the Museum, constitute exhibits of great interest and refreshment to the visitors. The idea of beautifying the museum without as well as within is not a new one, but the Newark Museum has apparently excelled in carrying it into effect.

METROPOLITAN
MUSEUM
PUBLICATIONS

The Metropolitan Museum from time to time issues exceedingly valuable publications in the form of catalogues and handbooks, which not only enhance the value of its collections to visitors and students but increase sources of information for those who live at a distance and are unable to gain acquaintance at first hand with the works shown. Of notable interest this fall are the following publications recently announced:

A Handbook of Mohammedan Decorative Arts, by M. S. Dimand, in paper cover or boards. A first attempt to present in the English language a survey of the development of the decorative arts of Islam. With a view to making the book valuable to students and collectors as well as to visitors to the Museum's Near Eastern collections, the various classes of material have been treated in separate chapters, covering such subjects as Ornament, Miniature Painting, Woodwork, Ivory and Intarsia, Metalwork, Ceramics and Rugs. Reference is constantly made to important examples in other museums and collections, and a historical introduction, a chronological table, and a bibliography have been included. The numerous illustrations—four of which are in color colotype—were taken from material in the Museum and give evidence of the representative character of its collections, the growth of which is briefly sketched in the preface to the handbook.

The Handbook of the Classical Collection (paper cover), by Gisela M. A. Richter, author of "The Sculpture and Sculptors of the Greeks." Especially planned for students who are unable to come to the Museum, as well as for visitors. In the sixth edition, which has just been issued, there is a new chapter on the Room of Technical Exhibits (which also contains a number of forgeries), and an Appendix of Accessions, 1927-1929. The number of illustrations has been increased in this edition, and the bibliography revised to include important new publications.

Two important additions have recently been made to the Museum's publications on Arms and Armor. These are: the *Catalogue of European Court Swords and Hunting Swords* (101 plates), and the *Catalogue of European Daggers* (85 plates), both written

by the late Bashford Dean. In these catalogues considerable attention has been given to the importance of these swords and daggers as examples of craftsmanship, and the decorative motives used on the more important pieces have been fully illustrated. Thus the books will be of interest to students of design as well as to collectors of arms and armor, to whom these careful studies of two important collections should be especially valuable. These catalogues are large volumes (folios) bound in boards; printed in France on beautiful paper. The illustrations, which are numerous, are full page.

As a museum activity the Metropolitan, more than any other museum, stresses publications, and has made most generous contributions to knowledge in this field.

THE PHILLIPS
MEMORIAL
GALLERY

The Phillips Memorial Gallery in Washington reopened to the public on October 5 with greatly increased space and facilities. This gallery had its inception in an addition to the Phillips residence on the corner of Q and Twenty-first Streets. Mr. and Mrs. Phillips have now turned over the entire house for gallery purposes, taking up their residence elsewhere. Thus Mr. Phillips is carrying out his oft-advocated policy and cherished plan of showing works of art in a domestic setting.

The first two floors of the former residence have been made ready for changing exhibitions, and eight rooms converted into new picture galleries. The former dining room, library, drawing room, hall and stairway have been left furnished practically as they were when the building was occupied as a home. Three rooms on the second floor have been emptied of furniture and given over to the display of paintings, each presenting an intimate exhibition of modern art. On the top floor study rooms and studios will be ultimately equipped. Not only will much more of the Phillips collection be on view than has been possible heretofore, but this unique museum of modern art and its resources will hereafter be open to the public every day—week-days from 11 a. m. to 6 p. m., and on Sundays from 2 until 6 p. m.

The opening exhibitions are as follows: Lower Gallery—Decorations by Augustus Vincent Tack; Dining Room—Tack and the

brothers Prendergast; Library and Drawing Room—Fifteen Paintings by Pierre Bonnard. Gallery A (formerly called Little Gallery)—American Painting from Eakins to Kantor; Gallery B—Twelve Americans; Gallery C—Marin, Dove and others; Gallery D—an International Group. Main Gallery—Masterpieces of Modern Painting.

Included in the exhibition in the Main Gallery, and now shown for the first time in Washington, is Van Gogh's famous painting "Public Gardens at Arles," one of the Phillips Memorial Gallery's latest acquisitions. Here also is to be seen the "Ballet Espagnol" by Manet, purchased last season.

The Baltimore Museum of Art opened the fall season, the second in its beautiful new building in Wyman Park, with a list of unusually interesting exhibitions. These included, in October, the William H. Whitridge Collection of Chinese Ceramics, one of the greatest such collections in this country, the closing date of which has been extended to December 10; the Cone Collection of Modern French Paintings and Bronzes; and the Arthur B. Davies Memorial Exhibition; and in November the International Exhibition of Rugs and Glass; and paintings by a group of artists of Santa Fe, the three last circuitized by the American Federation of Arts. Events planned for later in the season include paintings by Ramon de Zubiaurre and the first Baltimore Pan-American Exhibition, arranged and to be introduced by the Baltimore Museum of Art; as well as a series of one-man exhibitions by Baltimore artists.

Of particular moment in the Museum's current affairs is the opening, after a long period of preparation, of the Print Department. This is in charge of Mrs. Elias Breeskin, daughter of Dr. A. R. L. Dohme, one of the charter members of the Museum Board and its vice-president. Mrs. Breeskin has been made curator of prints, and Miss Blanche Adler, likewise a member of the Museum Board, has been appointed honorary curator of prints. Miss Adler is a very generous contributor to the Museum's collections, and is building up for its Print Department a collection of prints which has already reached important proportions.

The Print Department opened on October

15 with a reception and private view of the celebrated Garrett Collection of Prints which has been lent the Museum indefinitely by John W. Garrett, United States Ambassador to Italy, and his brother, Robert Garrett. At the exercises marking the opening of the Department, Mr. Robert Garrett presided. The chief address on this occasion was made by Mr. FitzRoy Carrington, Curator of Prints at the Museum of Fine Arts, Boston.

The Garrett Collection of Prints, which for years was deposited in the Library of Congress, is of extraordinary scope, comprising no less than 20,000 items representing every school of engraving and etching from work done in the Niello method introduced during the Renaissance, through Schongauer, down to Whistler. It was formerly the Claghorn collection, having been formed by James L. Claghorn of Philadelphia, President of the Pennsylvania Academy during the late years of the nineteenth century. It was purchased as a whole by the late T. Harrison Garrett of Baltimore and bequeathed by him, with a number of additions, to his sons, the present owners. Obviously, it will be impossible to show all of this great collection at once. The present opening exhibition comprises about 200 examples representing all of the schools and periods covered by the collection as a whole.

The most important art event of the autumn in Berlin was the inauguration of the new Berlin museums, which took place on October 1. The new building on the "Museum's Isle" was begun in 1907 under the late Wilhelm von Bode. Plans were made by the well known Berlin architect Alfred Messel, who died in 1909, at which time Ludwig Hoffmann was entrusted to complete the work. The north of the Museum's Isle was occupied by the Kaiser Friedrich Museum, the south by the two buildings of the "Old and New" museums. The space between was allotted to the new structures. Messel designed a building with three wings around a courtyard, the so-called "Museum Forum." At present this building can only be reached by passing through the older museums. Later a bridge will be thrown across the Kupfergraben to the Museum Forum.

Three complete museums are included in

the new building. In the north wing is the German Museum; in the South wing the Museum of the art of Asia Minor. The middle section is the Pergamon Museum. After 1932 the great Islamic collection, now in the Kaiser Friedrich Museum, will be added. The rooms are all large and well lighted, the walls painted gray, green or yellow. In the German Museum are to be found German and Dutch paintings and sculpture from the early Middle Ages to 1800. On the first floor there are two great halls—the one containing plaster casts of German and Dutch sculpture; the other, works of the early Middle Age, such as ivories, a cloister of the romantic period, many sculptures of the thirteenth and fourteenth centuries, some great altars, and numerous anonymous works. On the second floor are three rows of smaller halls in which are shown the most important paintings and works of sculpture of the later centuries. Here one finds Durer, Holbein, the van Eycks, the master of Flémalle, and the famous artists of that time. Paintings, sculptures, tapestries and some furniture are interspersed to avoid monotony.

The visitor on entering the Pergamon Museum will be impressed by the gigantic proportions of its three immense halls, which tower in height to the roof of the building. In the middle hall, which later will be entered directly from the Forum, the famous Zeus altar of Pergamon has been erected. This, approached by a flight of stairs, fills the hall. The other halls contain sculptures of the Hellenistic period—for example, the well-known gigantic Athene of the Library of Pergamon, and parts of houses of the same time as the great market-gate of Milet, or the Athene-Propylon of Pergamon. The southern wing will be opened in a short time. In the first hall, which is entered through the market-gate of Milet, the front of a Parthian palace has been erected.

The Berlin art season opened with a great exhibition in the "Schloss Bellevue," the second of a notable series. The first in the series, it will be remembered, comprised water colors, examples of the graphic arts, photographs and sculpture, as well as plans and models by a German architect, Max Berg. Greater variety has been given the second exhibition, which includes three special exhibits—"Modern Art in Adver-

tising," "Photography as an Artistic Medium," and "The Street," the last of all perhaps the most interesting. In this exhibit eleven artists presented variations of the same theme—scenes of street life, impressions of light, color and motion. Again water colors, etchings, wood-cuts and sculpture were exhibited, the last section embracing sculpture in bronze and porcelain, chiefly animal subjects.

DORA LANDAU.

The autumn season for the LONDON NOTES galleries has commenced as usual, with the exhibitions of the two leading photographic societies, the "Royal Photographic Society" and the "London Salon." The former of these, in Russell Square, fully maintains its very high level of technical achievement in all classes of subject, not omitting aerial photography, radiography and other technical applications. But apart from these the actual show of pictorial photography is most attractive, including cloud and figure studies, some delightful landscape, such as "Calm of Evening" (A. J. Woodley) and "The Cypress Grove" (Alex. Keighley) or "Autumn" by Reifert, or yet again the "Ponte Vecchio at Florence" (Mrs. Ralli). A very successful study in lighting shows the "Arch of Pennsylvania Station" (Dr. Ruzicka); and the great "Cunarder" coming end on (Hugo Erfurt) is most effective. I note that at the close of the Exhibition, ending October 11, the pictures in this section will be exhibited at various centers in America.

The London Salon of Photography, however, always takes the first place in pictorial photography; and has been well called the Mecca of all interested in pictorial work with the camera. Though there is some charming figure work in the "Royal Photographic" that in the Salon is far more extensive and effective. Where the nude figure is treated one essential is refinement of treatment, a rule fully observed here, and another—to my judgment—is clever handling of lighting. Here Maurice Beck gets some extraordinary effects in his "Nude with the Bell-Glass," "Nude Diving" and other studies, which give the high lights of a glazed surface, though obviously taken from the living form. The "London Salon" is thoroughly cosmopolitan, and the numerous Japanese



WATERLOO BRIDGE UNDER REPAIR

E. HANDLEY REA

ONE OF A COLLECTION OF 76 WATER COLORS BY MEMBERS OF THE ROYAL SOCIETY OF BRITISH ARTISTS, CIRCUITED IN THE UNITED STATES THIS SEASON BY THE AMERICAN FEDERATION OF ARTS

are most interesting exhibitors; theirs seems to be always the wonderful sense of pattern, in such examples as "Strolling" (Kono) "Twilight Pattern" (Morita) and "Under Bridge" (K. Ota), and this is where we still have much to learn from their outlook in art. I find a good many exhibitors belonging to Los Angeles, both Japanese and American; Mr. A. F. Kales is to be specially mentioned among these last. I believe he was connected with the Standard Oil Company, but he is now devoting himself very much to first-class camera work; and here his "Canyon Rim" (figure in landscape) his "Nude Study" (same treatment) and "Senorita" are to be noted. Lastly a word for the setting: the walls are now distempered a very light stone color, and white mounts generally in favor, all the subjects being glazed, the result most effective. The memorial exhibition here of the late Charles Job marks our appreciation of a great camera artist, who lived and worked near my own home in Sussex.

I am obliged to limit this month my promised further notice of that fine figure artist the late Henry Holiday, who, though not actually a Pre-Raphaelite, was connected intimately with the group of Millais, Holman Hunt, Morris and his personal friend Sir E. Burne Jones, and whose exhibition at Walker's Galleries is still open when I write, because I wish to give some details of the coming Exhibition of Persian Art to be opened on January 5, 1931, at the Royal Academy.

A private view was held in the Shah of Persia's Gulistan Palace before the twenty-seven cases of art treasures left Teheran for England: they are now on their way, and include carpets of priceless value, manuscripts and miniatures, brocades and porcelain and silver.

Among the latter is a set of vessels said to have belonged to the famous Caliph Haroun Al-Rashid of Bagdad, who figures largely in the delightful story of the ladies of that city, and the enchanted dogs in the "Arabian

Nights." Altogether we may look forward to a choice and inspiring display, which will bring close to us the art creation of a gifted race, and of which I shall have more to say very shortly.

S. B.

PARIS NOTES

The National museums and palaces in France, always open on Sundays, have for some time past been closed on Mondays, in order to allow one day of weekly repose. Now, however, the *Office National du Tourisme* has protested against this system, finding it a source of annoyance to visitors, and the Minister of Public Instruction has ordered that in future all national palaces and museums shall be open on Mondays, and all the week, a measure which will certainly please the travelling public.

Another generous American, Mr. Arthur Sachs, has made a gift to the Louvre which is keenly appreciated by the French. It is the image of an angel, sculptured in wood by an unknown artist of Reims between 1250 and 1275, that flourishing period of French art. The figure must have been an altar ornament, and probably held a light in its hand. It has been slightly deteriorated by insects and by time, but is charming in its finish and grace, and the face is divinely smiling like the angel on Reims Cathedral known as "Le Sourire de Reims" (which, by the way, was fortunately but little injured in the bombardment and has been restored). The sculpture in question is shown at present in the room of the French primitives. Mr. Sachs also was sponsor for the restoration of one of the chapels of Chartres Cathedral, that of Saint Piat with its beautiful stained glass.

The second annual exposition of the Salon of Medals was held in the *Hotel de la Monnaie*. The exhibits came from most of the countries of Europe, and included some fine specimens. The history of Paris and religious subjects predominated in the French medals; and among the Italian were two portraits of the Pope by Silvio Silva, and one of Cardinal Mundelein, made to commemorate the Eucharistic Congress of Chicago.

No revelation of an artist's tragedy has been more impressive than that revealed in the recently published "Lettres de Paul Gauguin à Georges Daniel de Monfreid"

(Plon), with an appreciative preface by Victor Segalen. Gauguin was a flourishing bank employee, with a wife and children, and a small but first-rate collection of pictures by his contemporaries. Apparently he had never had the least idea of painting in his early years. At the age of twenty-eight, having been influenced by Pissarro, he suddenly made up his mind. A man of wholly moral character, he abandoned his family and his possessions and went to the island of Tahiti. He lived there and in the Marquesas Islands for twenty years, during which time his struggle for life, a bare living, was pitiful. His correspondents in Paris—art dealers, artists, friends—were indifferent or actually dishonest, always excepting the painter Monfreid who was his only true friend. His health gave way, but he continued to paint whenever his physical condition made it possible. Package after package of pictures, of the landscapes, the natives, his own dreams, were sent back to Paris always with the most meager returns, if any. And at last came death, alone in the little tropical house he had almost built with his own hands. One faithful native, Tioka, found him dead, and said something worth comment: "Now, there are no more men." . . . Nobody has painted the Maoris as Gauguin has, and there is no doubt that he occupies an important position in French art. But the time has not yet come for a decisive estimate of his work, nor have the dealers yet disciplined public opinion to the point where there is a demand for his work, except among the élite. The strangeness of his conceptions, their very originality, and sometimes a shocking element of realism, make it difficult to know him; but beauty is there, and power.

One of the most interesting links between the modern practical art spirit in America and the ancient glory of France is the Paris Branch of the New York School of Fine and Applied Art in the beautiful Place des Vosges. Situated in the seventeenth century hotel of the Duc de Chaulnes, looking out upon houses where the Marquise de Sévigné, Richelieu, Mazarin, Victor Hugo, Gautier and many other famous people have dwelt, this is a school of commercial art, in the best sense. Illustration, costume designing, interior decoration, forms of art which will enable the students to live by their practice,

are chiefly cultivated here where Henri II was killed in a tournament, and where Bossuet lived and also the great actress Rachel. The Director's room in the School is a fine Louis XVI salon, with carved wood-work which vies with the most beautiful in France; and with the admirable respect for the past constantly shown by Americans in Europe, this room is still lighted by candles. The students, while mostly American, come from many nations. Much interest is shown in the costume designing department; and the secretary told me that occasionally one of the important Paris dressmakers comes to see the students' work and take away some of their "problems" which seem suggestive, and which probably throw light upon American taste in dress.

The Delacroix exposition at the Louvre has been such a success that its time—supposed to end August 1st—has been in definitely prolonged. At least, no final announcement has yet been made of its closing.

LOUISE MORGAN SILL.

ITEMS

LECTURES ON ITALIAN ART

Daniel V. Thompson, Jr., Assistant Professor of the History of Art, Yale University, will be open for a limited number of lecture engagements during the coming winter outside of New Haven. He will give two illustrated lectures—one on "Italian Art at Burlington House," the other on "Modernism Five Hundred Years Ago." The former is a survey of the unparalleled exhibition of Renaissance paintings and sculpture held in London this year, illustrating by means of sixty selected examples the chief trends in the development of Renaissance Italian Art. The latter is an account of the tendencies in Italian Renaissance Art which corresponded in their day to the "Modernistic Movement" in our own time—how they worked out then, and what they teach us about our own future, illustrated with sixty lantern slides, chiefly of objects from the Italian Exhibition at Burlington House. Those desiring to secure Professor Thompson for lecture engagements may address him directly in care of Yale University, or through the American Federation of Arts.

MORE ART MOVIES

Four new moving picture films, demonstrating the actual process in the creation of works of art, have lately been issued by the University Film Foundation. They are "The Last of the Wood Engravers," "The Art of Spinning and Weaving," "The Silver Smith," and "The Art of the Medalist." These new subjects supplement the series of Films on the Fine Arts produced by the University Film Foundation for the Museum of Fine Arts Boston, of which the first were "The Etcher's Art," a demonstration by Frank W. Benson; "Drypoint," demonstrated by Frederick G. Hall; "Sculpture in Stone," showing the making of a work of sculpture by Anna Hyatt Huntington, and "From Clay to Bronze," a demonstration of modeling by Katharine W. Lane. These films are exceedingly interesting, as well as instructive, and their educational value in the field of art is obvious. They may be rented for a nominal sum (\$5.00 per reel for one showing, plus transportation charges) from the University Film Foundation, Cambridge, Massachusetts.

THE MUSEUM OF THE CITY OF NEW YORK

The Gracie Mansion, a branch of the Museum of the City of New York, at 88th Street and East River, was reopened to the public early in September, after having been closed for some months for repairs. It has now been completely restored and arranged in period rooms of the early nineteenth century, in accordance with its original style. The purpose of this branch museum, which is in itself a landmark, is to preserve the early atmosphere of this section of New York—a record of the early days when the East River was the fashionable summer resort of the city. The Gracie Mansion is open to the public daily, except Mondays, from 10 a. m. to 5 p. m., and on Sundays from 2 to 5 p. m.

The new building of the Museum of the City of New York, which is on upper Fifth Avenue, between 103rd and 104th Street, is nearing completion, and will be opened to the public in the early winter. Therein will be shown exhibits illustrating the history of the growth of the City of New York from the earliest times.

BOOK REVIEWS

BEATI IN APOCALIPSIN. Libri Duodecim. Edited by Henry A. Sanders. Vol. VII, Papers and Monographs of the American Academy in Rome.

The author of this book has since 1928 been Acting Director of the School of Classical Studies of the American Academy in Rome, on leave of absence from the University of Michigan. He served in the same capacity temporarily in 1915-1916. He has been Professor of Latin at the University of Michigan since 1911, and is a member of many learned societies; the author of "The Old Testament Manuscripts in the Freer Collection," "The New Testament Manuscripts in the Freer Collection," "Papyrus of the Minor Prophets in the Freer Collection"; editor of Facsimile of other Biblical documents in the Freer Collection, especially those of the four Gospels.

His first acquaintance with Beatus, he says in the preface to this most recently published book, came through the Rev. E. S. Buchanan, when his study of the Old Latin Biblical text in the Beatus manuscript of the Pierpont Morgan Library was offered to the University of Michigan Studies for publication. When in Europe in 1915-16 he had opportunity to study four older Beatus manuscripts with a view to establishing the Bible text. Later, urged by Abbott H. L. Ramsay, who had been studying the subject for many years, and the late Professor Kelsey, he collected other Beatus manuscripts and examined rather cursorily all the known manuscripts of this author. Upon his transfer to the American Academy in Rome in 1928 the present edition was commenced.

Beatus of Liebana was a monk of northern Spain in the last half of the eighth century, a teacher and adviser of Queen Adosinda, wife of King Silo of Leon, 774-783. The Commentary on the Apocalypse is mentioned as a work of his old age, but it has been proved that he was busied with it in 776, and the final edition came in 786. The date of Beatus' death is fixed at 798. The history of this work is given in brief by Professor Sanders, and is intensely interesting. He also, in his introduction, gives a list of the manuscripts in existence. The subject has evidently had exhaustive study, and is, in

the best sense of the word essentially scholarly, profoundly so. The text, in Latin, follows the third edition, which Professor Sanders felt was the work and intent of Beatus. At the bottom of each page, however, notations are made of variations—text, spelling, omissions, additions, etc. In citing the manuscripts in the variants regular order has been maintained. In every instance effort has been made to print the text as Beatus wrote it, even if obviously wrong.

The only criticism which the layman could make of such a work would have to do with its manner of transcription—the art of book making. For content of such value it would seem that greater care might have been taken in this instance in this regard. The paper is poor, and the general character of the type pages suggests economy inappropriate to the character of the work, disproportionate to its significance. The binding, also, is far from good, from the standpoint of utility as well as esthetic considerations.

DRAWINGS BY FRENCH MASTERS OF THE EIGHTEENTH CENTURY FROM THE COLLECTION OF FRANZ KOENIGS, HAARLEM. Published by the Prestel-Gesellschaft, Frankfurt, am Main. With an introduction by C. F. Foerster.

This is the fourteenth of a series of publications by this well-known German firm—publications which make available to the art lover drawings of old and famous masters through the medium of reproductions which can properly be termed facsimiles. The present series consists of twenty-one such reproductions; six drawings by Jean-Antoine Watteau, one by Nicholas Lancret, one by Jean-Baptiste-Joseph Pater, three by Francois Boucher, three by Gabriel de Saint-Aubin, one by Jean-Baptiste Greuze, four by Jean-Honore Fragonard, one by Hubert Robert and one by Louis-Gabriel Moreau L'Aine. Each of these is the actual size of the original, is in tint and on mounts measuring 15 by 21 inches.

To a marvellous degree they possess the spirit and spontaneity of the originals. Not only do they follow the original closely in the matter of fact,—line, color and spirit—but in the matter of textures and that intangible something which is associated

with the artist's touch. Among the most charming of these facsimiles are a "Portrait of a Young Woman" and "A Study of a Hand" by Watteau in colored crayon; "Study of a Sleeping Maiden" in colored crayon and chalk on brown paper by Boucher; "Night Festival"—in pencil and wash by Gabriel de Saint-Aubin; "Cupid with Doves" in red chalk by Greuze; and "La Confidence," a drawing in sepia by Fragonard.

These facsimile reproductions are accompanied by brief text identifying them and giving something of their history and also cataloguing the collections to which they have belonged. The foreword and descriptive text are in German. Only 400 copies of this publication have been issued. The collection comes in a well made portfolio of paper covered boards with vellum back and clasp. A precious possession—invaluable for students.

THE SCULPTURE AND SCULPTORS OF THE GREEKS, by Gisela M. A. Richter, Litt. D. Yale University Press, New Haven, Conn. Price, \$12.00.

This volume was first published in a limited edition at \$35.00. Because of popular demand it is now issued in a less expensive format. As Royal Cortissoz said when the original edition appeared, "It is a perfect piece of interpretation." Miss Richter is one of the few who knows how to make scholarship practical—to teach and at the same time entertain. Whatever she writes is charmingly written, and whatever she says in her own particular field is authoritative. No one could possibly read what she has written on the subject of the Sculpture and Sculptors of the Greeks without being fired by the author's enthusiasm. About half the present volume, which contains over 600 pages, is devoted to illustrations, so the student who has not access to the great collections in this country can still verify the statements made in the text.

VENICE AND ITS ART, by H. H. Powers. The Macmillan Company, New York, Publishers. Price, \$4.00.

In his preface the author tells us that this book is in a sense the continuation of an undertaking which began with the publication of his "Art of Florence" in 1912, that it was intended from the beginning to cover

briefly the art of the Italian Renaissance and that it differs from its predecessor in that more attention is given to the city itself, to its history, as a key to the understanding of its art and to its own growth and physical transformation as a work of art in itself. It is intended primarily for travelers, those who visit Venice want a real guide, one who takes the place of the knowing friend who is capable of proving a sympathetic interpreter. Dr. Powers does not enter into statistics, does not attempt to make evaluations, but does open the eyes of the reader to what he or she may see, and at the same time passes on to him or to her his own pleasant enthusiasm. Those who have visited Venice will in this book renew delightful memories, and for those who are planning to go there it will prove excellent preparation and introduction, enriching future experience.

TWENTIETH CENTURY SCULPTORS, by Stanley Casson. Oxford University Press, New York, Publisher. Price, \$3.50.

This is a sequel to Stanley Casson's book on "Some Modern Sculptors," published in 1928, is similar in size and style, and deals with some of the more recent developments and with other living sculptors not dealt with in the previous publication. Those whose work is reviewed and estimated in this volume are Carl Milles, Paul Manship, George Kolbe, Alexander Archipenko, Ossip Zadkine, Oswald Herzog and Frank Dobson. The introductory chapter is on "Points of View" and the concluding chapters are on "Public Sculpture" and "Prospects"—the last peering into the future. Mr. Casson says very wisely in his introductory chapter "The important thing after all is not what I think or what others think or even which of us is right," and "Artists after all have not changed much despite all the talk of changed personality." It is a thought-provoking book, written with honest conviction and rather refreshing originality of viewpoint.

MALVINA HOFFMAN, by Arsène Alexandre. J. E. Pouterman, Paris, Publisher.

As a tribute to one of our leading American sculptors and as a record of her remarkable achievement this book, lately published in Paris, is of more than ordinary significance. There is perhaps no more difficult task than to write intelligently, sympathetically, and

at the same time critically, of the work of a living artist. Arsène Alexandre in this instance has accomplished this feat and has set down for us not only the facts of an extremely interesting life, happily still in progress, but has related those incidents therein, which have given it special direction, interpreting at the same time the underlying virtue of her works. A comprehensive list of Malvina Hoffman's principal works in sculpture follows the monograph. There are no less than eighty-six of these—first, a portrait of her father, the well-known musician, produced in 1910—and last, ten works produced in 1929. Fifty-six of these are illustrated, each with a full page reproduction, so the reader is enabled to judge to an extent for himself the artist's capacity. It is an impressive showing—more than justifying the praise given it by Alexandre.

EXCAVATIONS AT OLYNTHUS: Part II, by David M. Robinson. Published by the Johns Hopkins University Press, Baltimore, Maryland. Price, \$20.

This, the second volume of "Excavations at Olynthus," deals with architecture and sculpture; the houses and other buildings, statuettes, mosaics, loom weights and lamps found in this ancient city. Of first importance as an archaeological account, the book also possesses interest for the general reader who desires further knowledge of past generations. The first important Greek houses of the fifth and fourth centuries have been found here and by means of these excavations new information has been obtained as to ancient city planning, architecture and art. Numerous illustrations of the landscape, buildings, works of art and the progress of the excavations illuminate the text.

INTRODUCTION TO ART, by Dora Brokaw Cockrell. Richard R. Smith, Inc., Publishers. Price, \$3.00.

In many respects this is a unique book. It deals with art from many angles but is illustrated solely by photographs of a blue glass paper weight, spherical in form but with a surface made up of numerous small squares. To the author, and not illogically, this, figuratively, represents the subject with which she deals—form, color, imaginative appeal, realism—manysidedness. "Being convinced," she says, "that a real apprecia-

tion of art may be derived only from a knowledge of its history, purposes, and modes of expression, and hoping to prepare a basis for an understanding and perhaps practice of art," she presents "a general view of the field of representation and design." Beginning with the oft-repeated question, "What is Art," she deals clearly, concisely and intelligently with form, color, design, perspective, illumination, composition and technique; then come a group of chapters on practice, representation, interpretation, creation, decoration and correlation, the last especially interesting; finally there is a series of chapters on history, dealing with architecture, sculpture, painting, and crafts with a grand climax, chapter XVIII on Beauty. For those who wish to pursue the subject more intimately or at greater length, the author gives as addenda a list of firms and organizations from which photographs, prints, slides, lending collections, books and periodicals can be obtained. For each chapter there is, in this section, a comprehensive reference bibliography.

ONE HUNDRED THOUSAND YEARS OF ART, by E. G. Morris. The Stratford Company, Boston, Mass., Publishers. Price, \$3.00.

This book is the outcome of twenty-five years of thinking—thought induced by an address by Professor Felix Adler at Carnegie Hall, New York, in 1905 on "Self-Expression." The author follows established historical lines and deals with the subject briefly but chronologically. As may reasonably be supposed the first 99,000 years, more or less, occupy only a small portion of the review, but from first to last the author interestingly takes into consideration sociological backgrounds and thus properly relates art to life. The illustrations, of which there are twenty, have been well chosen and appropriately introduced. As a short history of art much may be said in its favor.

PIETRO LORENZETTI, by E. T. DeWal. Harvard University Press, Cambridge, Publishers.

Reprinted from "Art Studies," No. VII, with over one hundred illustrations, this monograph on Lorenzetti becomes a complete work in itself—an historical record and

a scholarly estimate—of great value to students and those wishing to acquaint themselves with the work of Lorenzetti and his period. A complete list of the known works of Lorenzetti is given chronologically and also according to present location.

THE ILLUSTRATED MANUSCRIPTS OF PRUDENTIUS, by Helen Woodruff. The Harvard University Press, Cambridge, Mass., Publishers.

This study, undertaken while the writer was Fellow of the Archaeological Institute of Mediaeval and Renaissance Archaeology, proposes, "to substitute a new stemma for the development of the illustrations, to date and place some of the intermediate lost archetypes and to introduce a new theory regarding the date, origin and character of the original." It is a scholarly treatise which brings the investigation dealing with this problem up to date and, while not a book for the casual reader, it is an important addition to the several volumes which have been previously written about this subject. There are 142 illustrations.

MEMOIRS OF THE AMERICAN ACADEMY IN ROME, Volume VIII. Published by the American Academy in Rome. Printed in Italy.

The eighth volume of the *Memoirs of the American Academy in Rome* consists of two monographs, "Pavements of the Roman Buildings of the Republic and Early Empire" by Marion Elizabeth Blake and "The Pantheon of Ostia" by Cecil Briggs. The first, which occupies the major portion of the volume, is the result of two years' exhaustive study and research and should prove helpful to all those who have need of information concerning pavements for the solution of their problems in allied fields. The material dealing with Pompeii will be found of special interest and, as every pavement in Pompeii was considered, the results are singularly complete. There are fifty very clear and excellent illustrations and one beautiful mosaic reproduced in full color. The second article, "The Pantheon of Ostia and Its Immediate Surroundings," is a valuable contribution to the information relative to the present excavations on this site. Mr. Briggs, starting with the basis of material fact and using a general comprehension of Roman architecture as his guide, has accomplished the difficult task of theoretical reconstruction.

The accompanying plates adequately supplement the text.

RUBAIYAT OF OMAR KHAYYAM. The First and Fourth Renderings in English Verse by Edward FitzGerald with illustrations by Willy Pogany. Thomas Y. Crowell Company, New York, Publishers.

"What, another copy of Omar Khayyam?" the reader naturally exclaims; for how rich a source the poem of this Persian poet has proved to illustrators. But as one turns the pages of this book one realizes that here we have something by way of illustration and decoration that is unique and perhaps a little better than what has been done before. The number of the illustrations are full page color. They have a charm, but a charm and a merit inferior to the exquisite insets which appear page by page in black and gold. In these it would seem the artist has been able to exercise his full freedom of imagination and to display his exquisite sense of decorative values. In some instances these are floral motives in pure design, in others figures exquisitely rendered, and in still others grotesques. The color reproduction are undoubtedly the publisher's bid for popularity—the black and gold designs the artist's heartfelt tribute to the art of the ages. That Willy Pogany is big enough to do both in almost the same breath gives indication of his own versatility and the depth of his conviction.

A year or more ago we announced the publication of a series of reproductions of water colors by contemporary Kiowa Indians—thirty, in portfolio form, with an Introduction by Professor Oscar B. Jacobson of the University of Oklahoma, by whom the collection was originally assembled.

Announcement has now reached us that the second portfolio of water colors by contemporary Pueblo Indians is to come from the press. This will include fifty reproductions by Indian artists of the New Mexican pueblos of San Ildefonso and Sia, with an Introduction by Dr. Hartley Burr Alexander, Professor at Scripps College, Lecturer in the School of American Research.

These reproductions are made in Nice, France, by C. Szwedzicki. They are sold by subscription—\$45.00 net, prior to publication; \$48.00 later. The edition is limited to 500 copies.

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BULLETIN—ANNUAL EXHIBITIONS

- CARNEGIE INSTITUTE, PITTSBURGH, PA. Twenty-ninth Annual
International Exhibition of Contemporary Paintings.....Oct. 16-Dec. 7, 1930
- AMERICAN WATER COLOR SOCIETY; NEW YORK WATER COLOR
CLUB, Joint Annual Exhibition, American Fine Arts
Galleries, 215 West 57th Street, New York.....Oct. 23-Nov. 16, 1930
- ART INSTITUTE OF CHICAGO. Forty-third Annual Exhibition of
American Paintings and Sculpture.....Oct. 30-Dec. 14, 1930
- PHILADELPHIA WATER COLOR CLUB. Twenty-eighth Annual
Exhibition. Pennsylvania Academy of the Fine Arts.....Nov. 3-Dec. 7, 1930
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Twenty-
ninth Annual Exhibition, Pennsylvania Academy
of the Fine Arts.....Nov. 3-Dec. 7, 1930
- THE SPRINGFIELD ART LEAGUE. Twelfth Special Exhibition of
Oil Paintings, City Library, Springfield Mass.....Nov. 15-30, 1930.
Exhibits received November 10th and 11th.
- THE PRINT CLUB OF PHILADELPHIA, 1614 Latimer Street,
Philadelphia, Pa. Third International Exhibition
of Prints.....Nov. 28, 1930-Jan. 3, 1931
- CORCORAN GALLERY OF ART, WASHINGTON, D. C. Twelfth
Biennial Exhibition of Contemporary American Oil
Paintings.....Nov. 30, 1930-Jan. 11, 1931
Exhibits received November 10th.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition, American
Fine Arts Galleries, 215 West 57th St eet, New York.....Nov. 25-Dec. 21, 1930
Exhibits received November 17th.
- ART INSTITUTE OF CHICAGO. Second Annual International Exhi-
bition of Lithography and Wood Engraving.....Dec. 4, 1930-Jan. 25, 1931
- THE BROOKLYN SOCIETY OF ETCHERS. Fifteenth Annual Ex-
hibition, The Brooklyn Museum.....Jan. 9-Feb. 9, 1931
Exhibits received November 22nd.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA.
126th Annual Exhibition of Oil Paintings and Sculp-
ture.....Jan. 25-March 15, 1931
Entry cards received December 26th.
Exhibits received January 7th.

Note: This does not include exhibitions circulated by The American Federation of Arts, a Bulletin of which will be found on page viii.